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К. Сорокин

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО

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KONSTANTIN SOROKIN

PIANO COMPOSITIONS

SOVIET COMPOSER PUBLISHERS • MOSCOW 1970

К. СОРОКИН

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО

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ПРЕДИСЛОВИЕ

Выход из печати сборника избранных фортепианных произведений К. Сорокина приурочен к шестидесятилетию этого талантливого композитора, творчество которого завоевало признание не только в нашей стране, но и за рубежом. Уроженец села Левада (на Подольщине), Константин Степанович Сорокин еще будучи юношей учился игре на фортепиано и теории композиции в Киевской консерватории, где в 1929 году были впервые исполнены его фортепианные произведения.

Переехав в Москву, К. Сорокин поступил в класс специального фортепиано проф. К. Н. Игумнова и именно по этому классу окончил Московскую консерваторию в 1934 году, пройдя затем под руководством своего прославленного учителя и курс аспирантуры. Сочетая концертную деятельность с педагогической, К. Сорокин неизменно следовал заветам игумновской школы, передавая своим ученикам стремление к естественному, свободному развитию музыкальных образов, к «симфонизации» и многоплановости звучания фортепиано.

Это стремление ярко проявилось и в композиторском творчестве К. С. Сорокина, наиболее значительными достижениями которого следует признать посвященные В. В. Софроницкому Пять концертных этюдов *ор.* 15, Концерт для фортепиано с оркестром (1967) и Четыре сонаты для фортепиано, создававшиеся в 1950—1957 годах, в период, когда особенно сильно начало ощущаться тяготение композитора к крупным формам, не ослабевавшее и в дальнейшем. Так, вслед за «Торжественной увертюрой» для большого симфонического оркестра, посвященной памяти В. И. Ленина (1964), К. Сорокин создает ораторию «Россия» для солистов, хора и оркестра на текст А. Прокофьева, а в 1962 году — двухчастную хореографическую сказку «Гадкий утенок» на сюжет Андерсена (партитура одной из частей этой поэмы, помеченная *ор.* 38, вышла под названием «Вальс» в 1966 году).

В крупных произведениях К. С. Сорокина, получившего специальное композиторское образование под руководством таких выдающихся мастеров, как Б. Н. Лятошинский и А. Н. Александров, в полной мере проявляется свободное владение всем арсеналом средств вокальной и инструментальной выразительности. Это присуще и многочисленным миниатюрам композитора, создавшего, в частности, 24 прелюдии и три сборника фортепианных пьес средней трудности. Не менее плодотворно работает К. С. Сорокин и в области вокальной лирики: им созданы вокальные циклы на тексты Пушкина, Баратынского, Лермонтова, Шелли, Тютчева и около 60 обработок русских, украинских, венгерских, румынских, японских народных песен для голоса и фортепиано.

Народный мелос постоянно привлекает внимание композитора. Можно назвать, например, его «Лирическую сонатину» для фортепиано *ор.* 29. Главная тема этой сонатины взята из известного собрания казахских народных песен А. Затаевича. Однако здесь, так же как и в других случаях, композитор далек от фольклорной стилизации. Это подлинно русская музыка, обогащенная интонациями и мелодиями иного национального происхождения, но органически сочетающимися с глубоко своеобразной основой звуковой ткани.

Говоря об этом своеобразии, мы имеем в виду прежде всего самобытность творческого облика К. С. Сорокина, преемственно связанную с традициями русской музыки, получающими столь блистательное развитие в советский период. Очень трудно, разумеется, в немногих словах дать характеристику творческой индивидуальности композитора. Но в музыке К. С. Сорокина, будь то большая симфоническая партитура, вокальная или инструментальная миниатюра, всегда ощущается стремление к поэтизации музыкальных образов, к возможно более широкому диапазону их эмоционального содержания, к той отточенности мастерства, которая придает особое обаяние творчеству композитора.

Это обаяние присуще всем пьесам, вошедшим в публикуемый сборник, и в той или иной мере очерчивающим творческий путь композитора. Уже в Сонате-балладе *ор.* 13 эпическая сосредоточенность сочетается с драматическими порывами, свойственными также и Танцу *ор.* 16 № 2, где благодаря этому раздвигаются границы жанра, определенного названием пьесы. В Третьей сонатине *ор.* 18 преобладают лирические настроения, которые характерны и для Венгерского напева *ор.* 22 № 1, тогда как Токката, входящая в этот же *opus*, отличается стремительной импульсивностью. Своеобразие творческого облика композитора сохраняется и в упоминавшихся уже Концертных этюдах, и в Танцевальных пьесах (*ор.* 29 и 30 а), и в цикле «Семь болгарских народных мелодий» *ор.* 37, также включенных в этот авторский сборник.

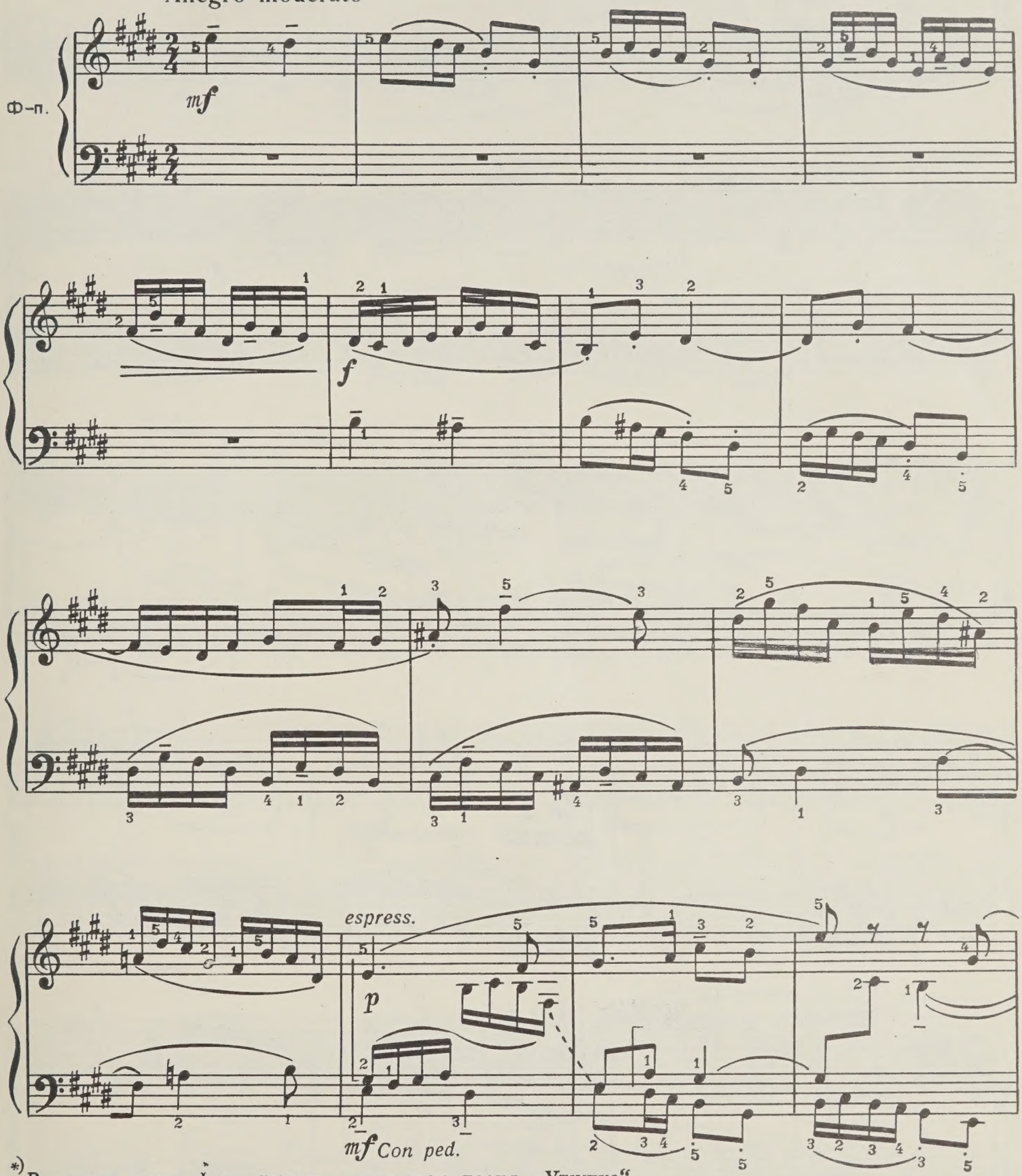
Игорь Бэлза

ФУГА–ПЕСНЯ*)

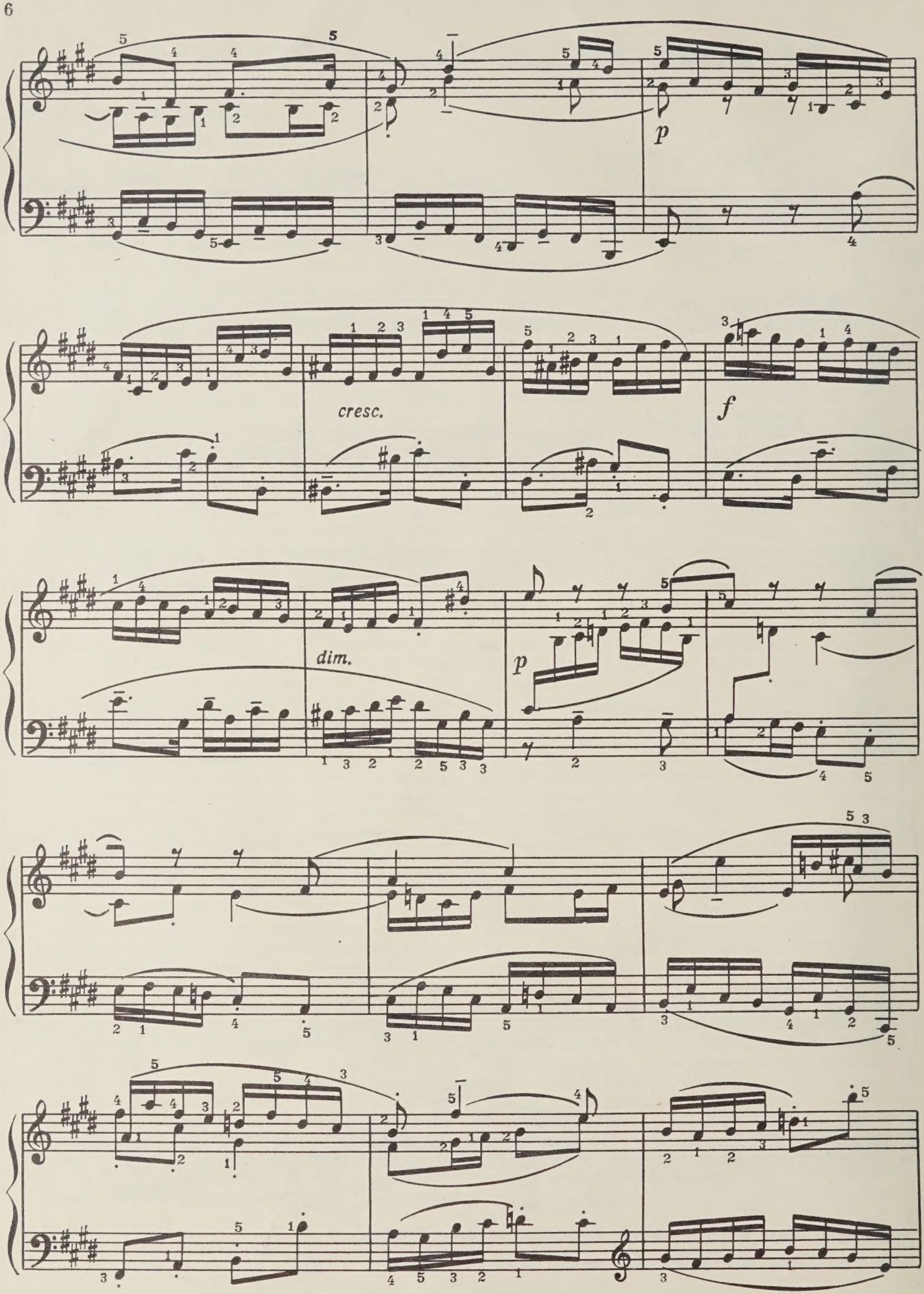
FUGUE–SONG*)

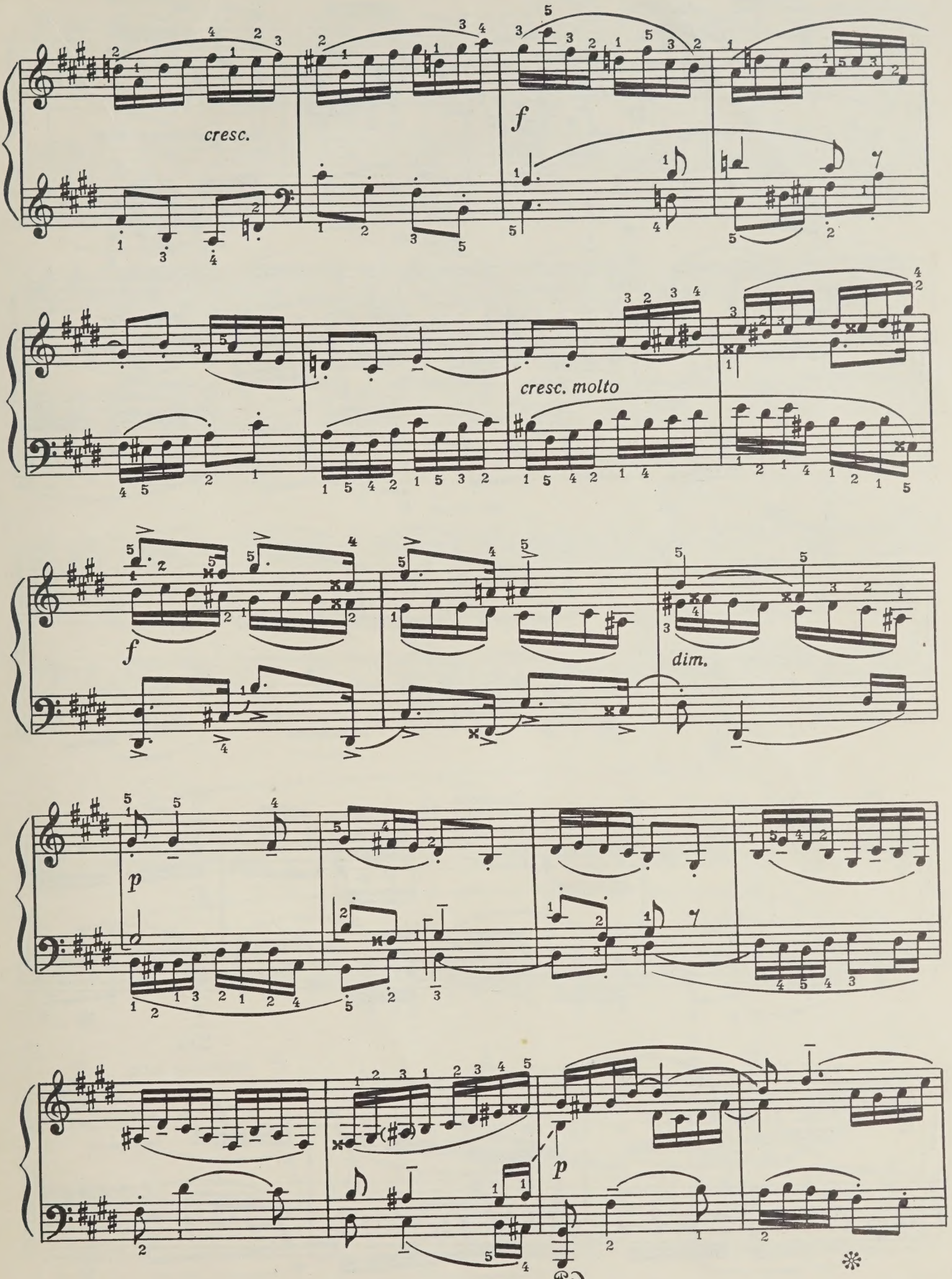
К. СОРОКИН. Соч. 3 № 2
K. SOROKIN. Op. 3 № 2

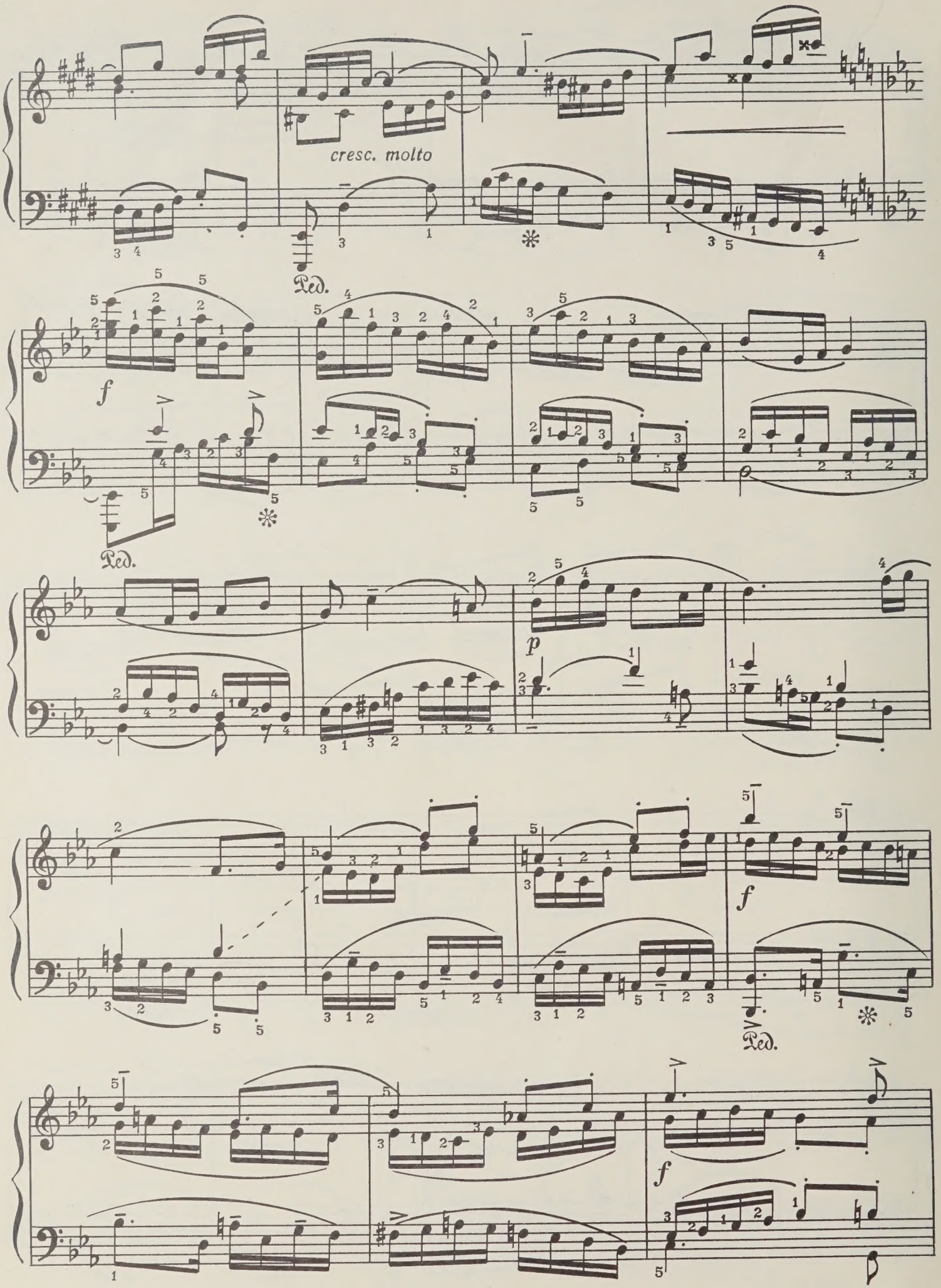
Allegro moderato

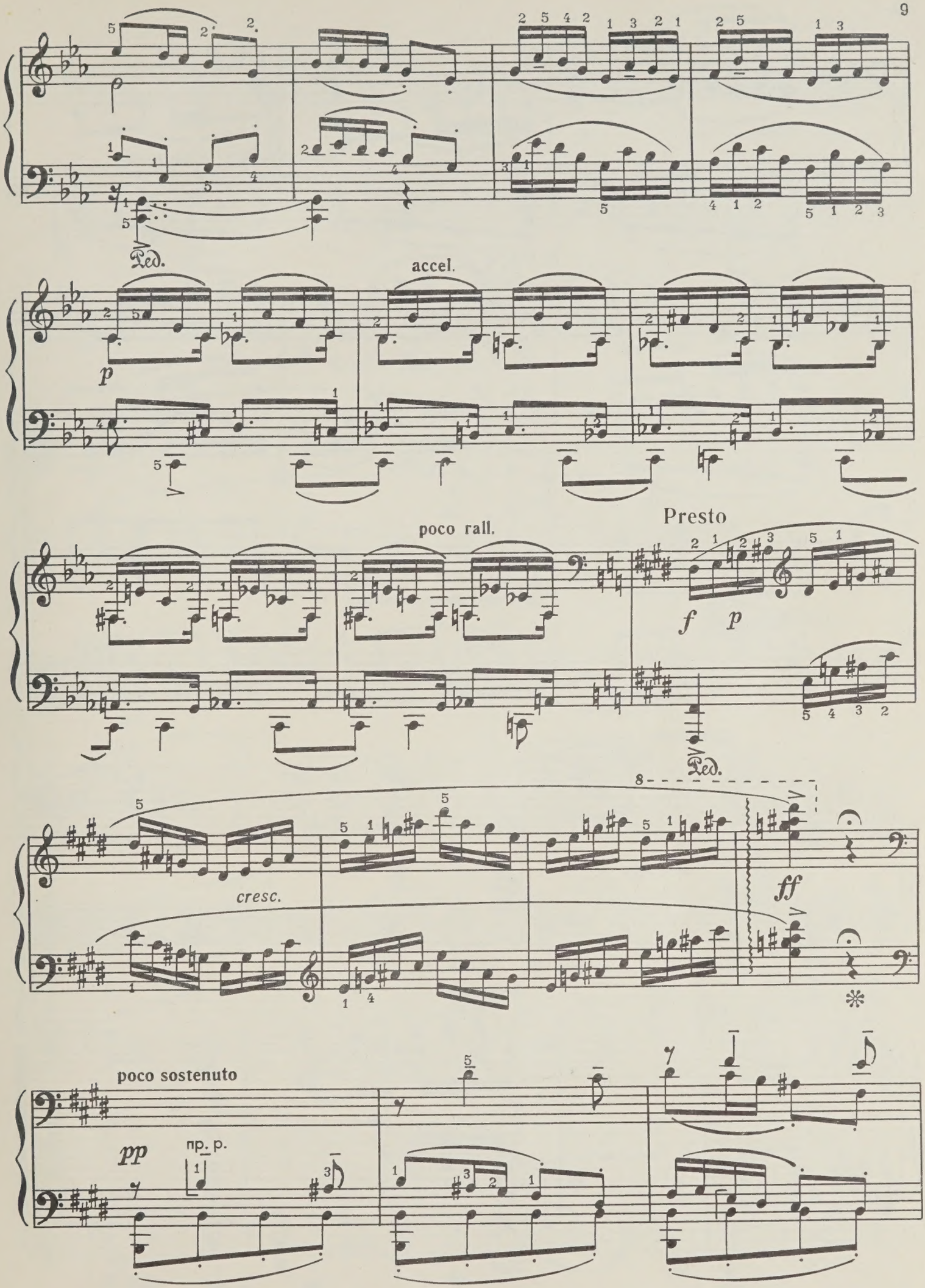


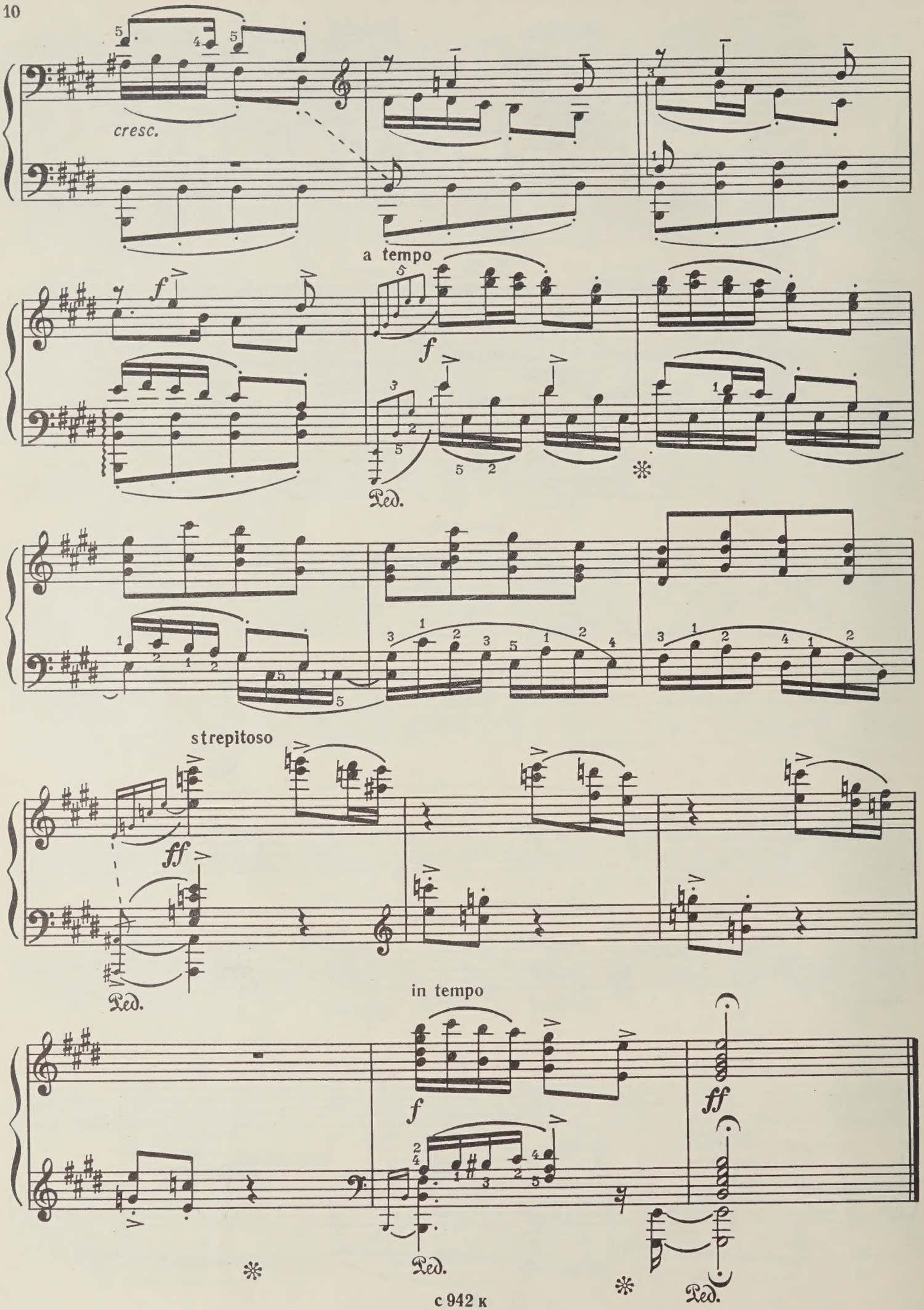
*) В основе темы фуги русская народная песня „Утушка".
On the theme of the Russian song „Ducky".


p
cresc.
f
dim.
p


cresc.
f
cresc. molto
f
dim.
p
p
Ped.


cresc. molto
Ped.
f
Ped.
p
f
Ped.
f

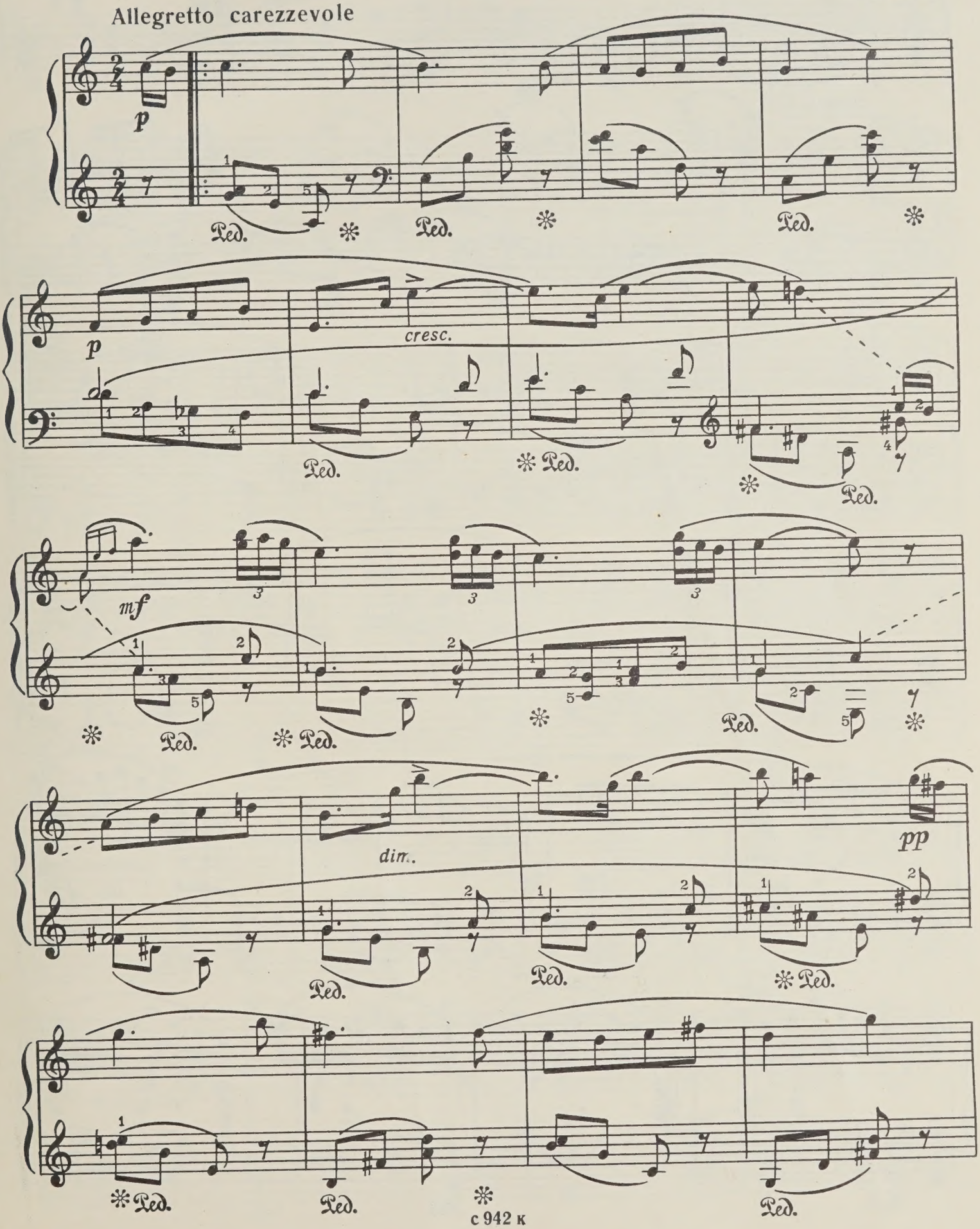

Ped.
accel.
p
poco rall.
Presto
f p
Ped.
cresc.
ff
poco sostenuto
pp
пр. р.

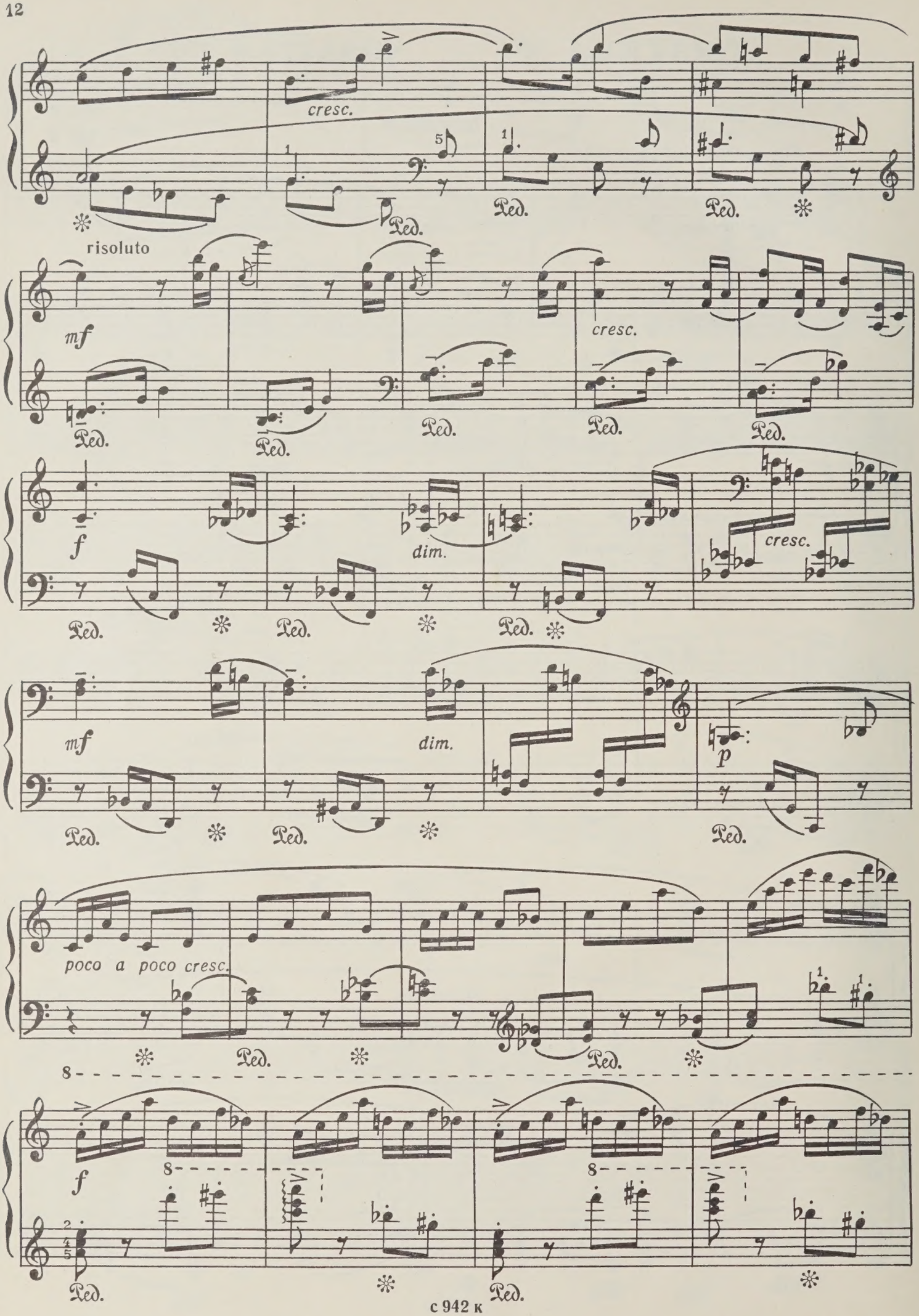

cresc.
a tempo
f
Ped.
strepitoso
ff
Ped.
in tempo
f
ff
Ped.
Ped.

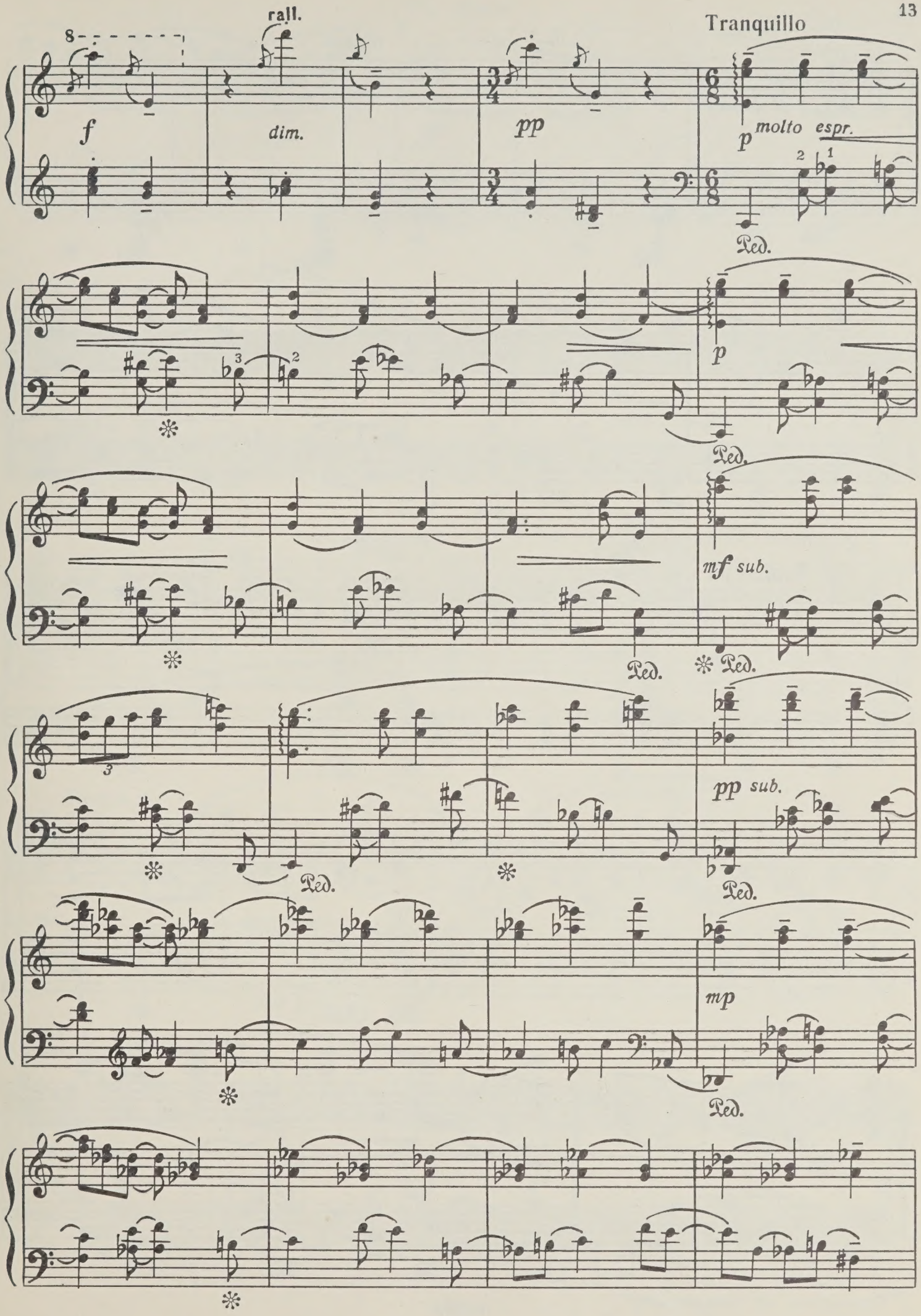
СОНАТИНА №1 SONATINA №1

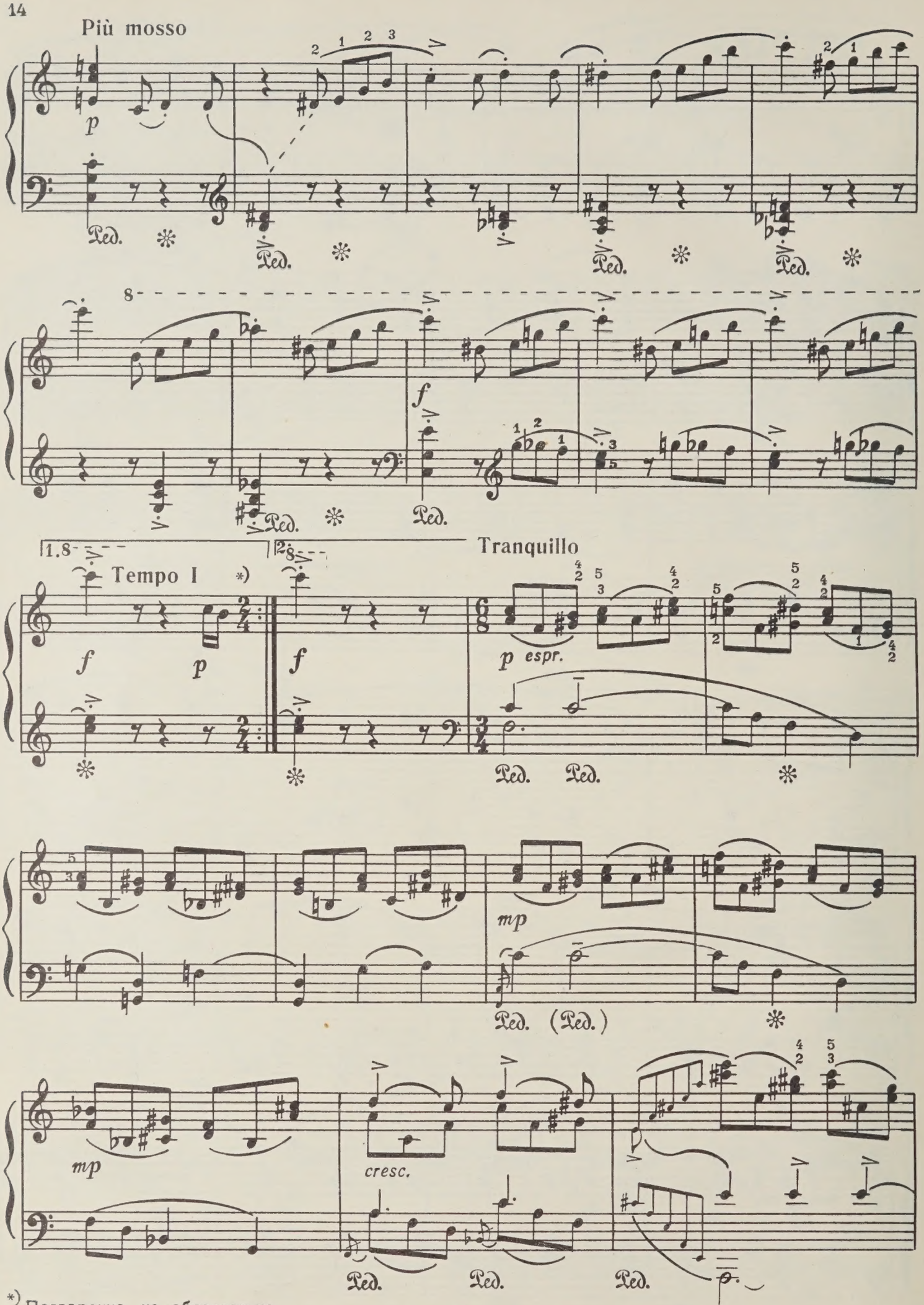
Соч. 9
Op. 9

Allegretto carezzevole




cresc.
Ped.
risoluto
mf
cresc.
f
dim.
cresc.
mf
dim.
p
poco a poco cresc.
8
f
8
8


rall.
Tranquillo
f
dim.
pp
p molto espr.
Ped.
p
mf sub.
pp sub.
mp



*) Повторение не обязательно.

Più mosso

8

ff

Ped.

accel. molto

p

cresc. *molto*

Ped. ✻ Ped.

ff

Ped.

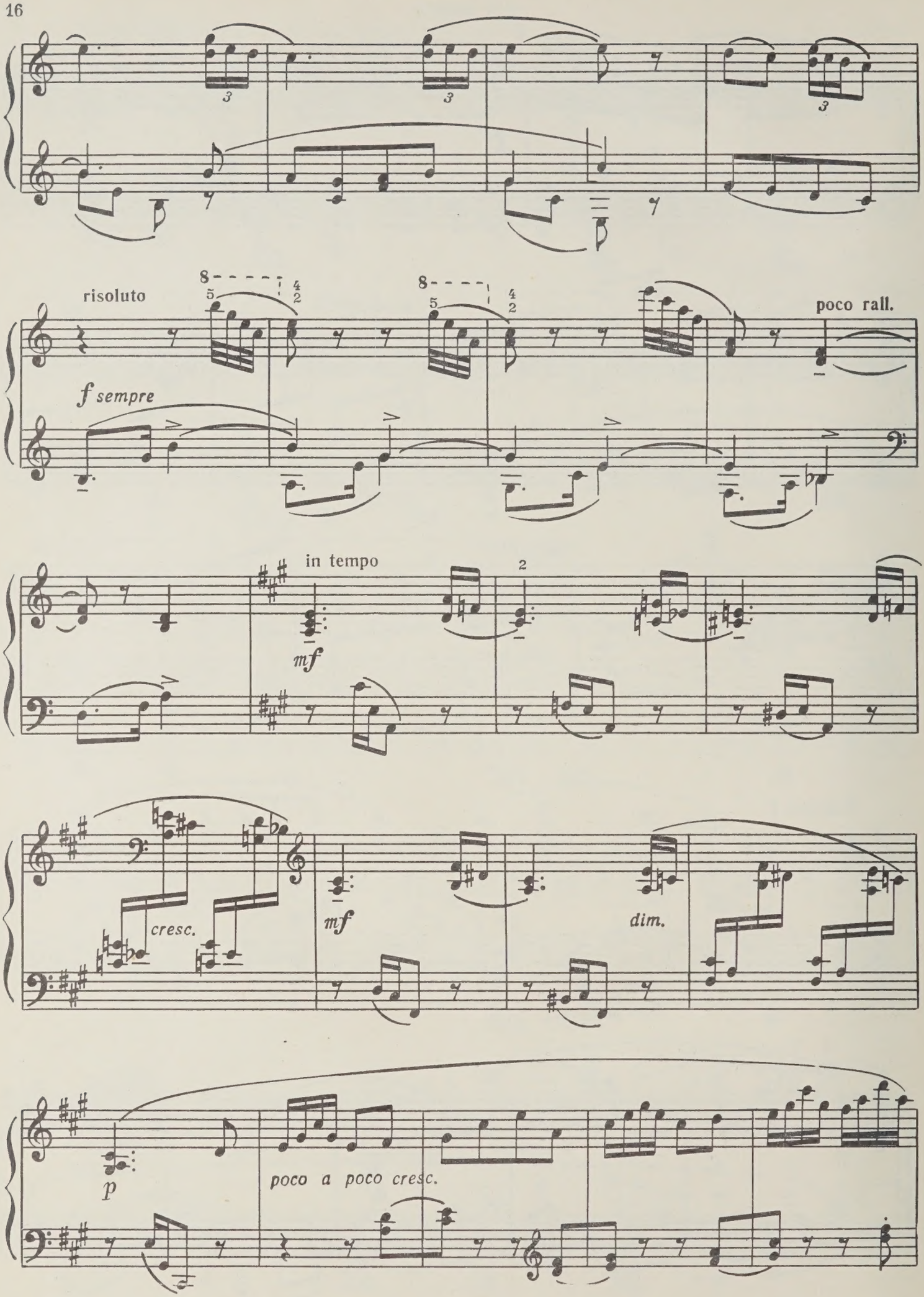
Tempo I

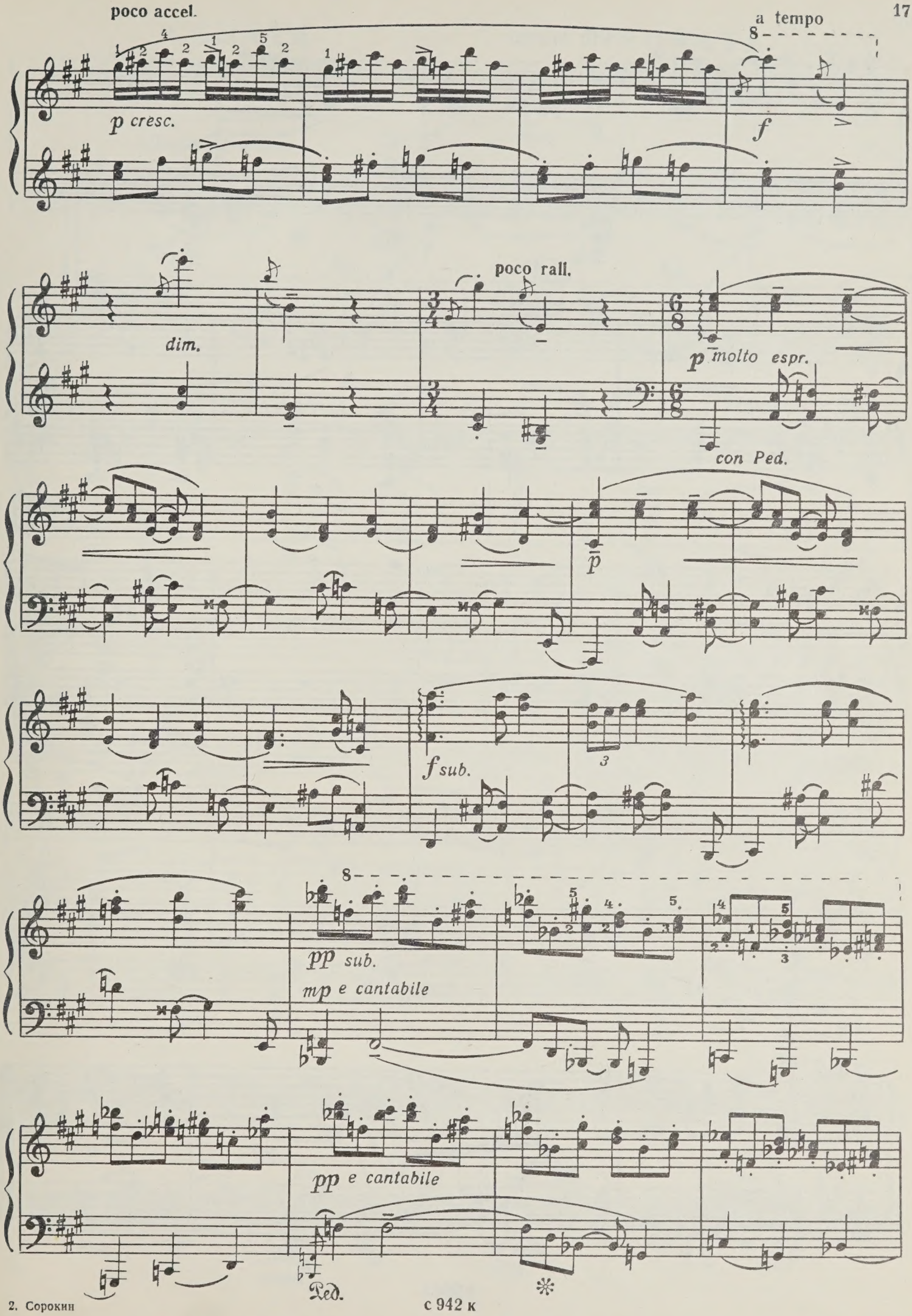
mf

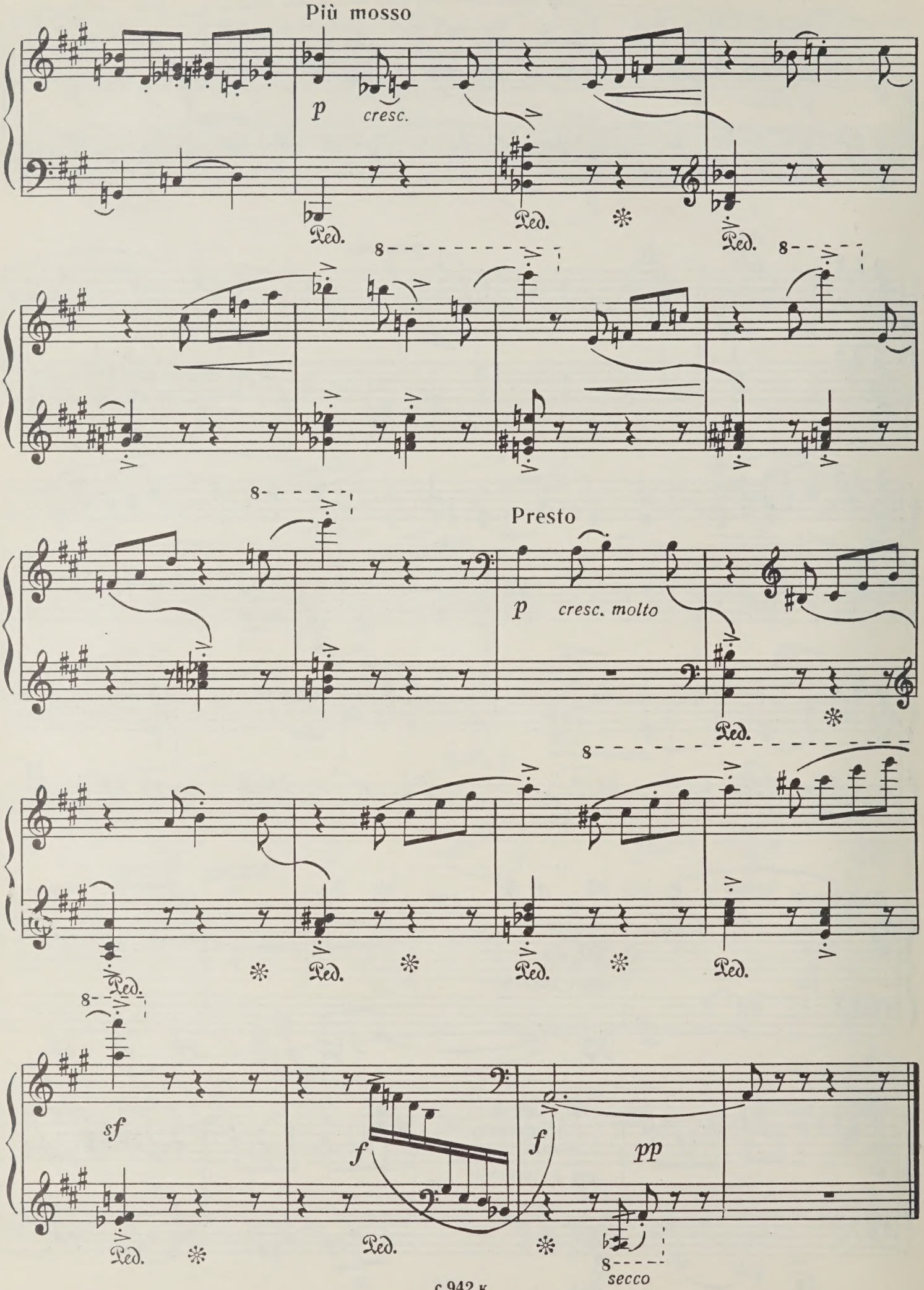
Con ped.

p

cresc.


risoluto
f sempre
poco rall.
in tempo
mf
cresc.
mf
dim.
p
poco a poco cresc.


poco accel.
a tempo
8
p cresc.
f
poco rall.
dim.
p molto espr.
con Ped.
p
f sub.
3
8
pp sub.
mp e cantabile
pp e cantabile
Ped.
*

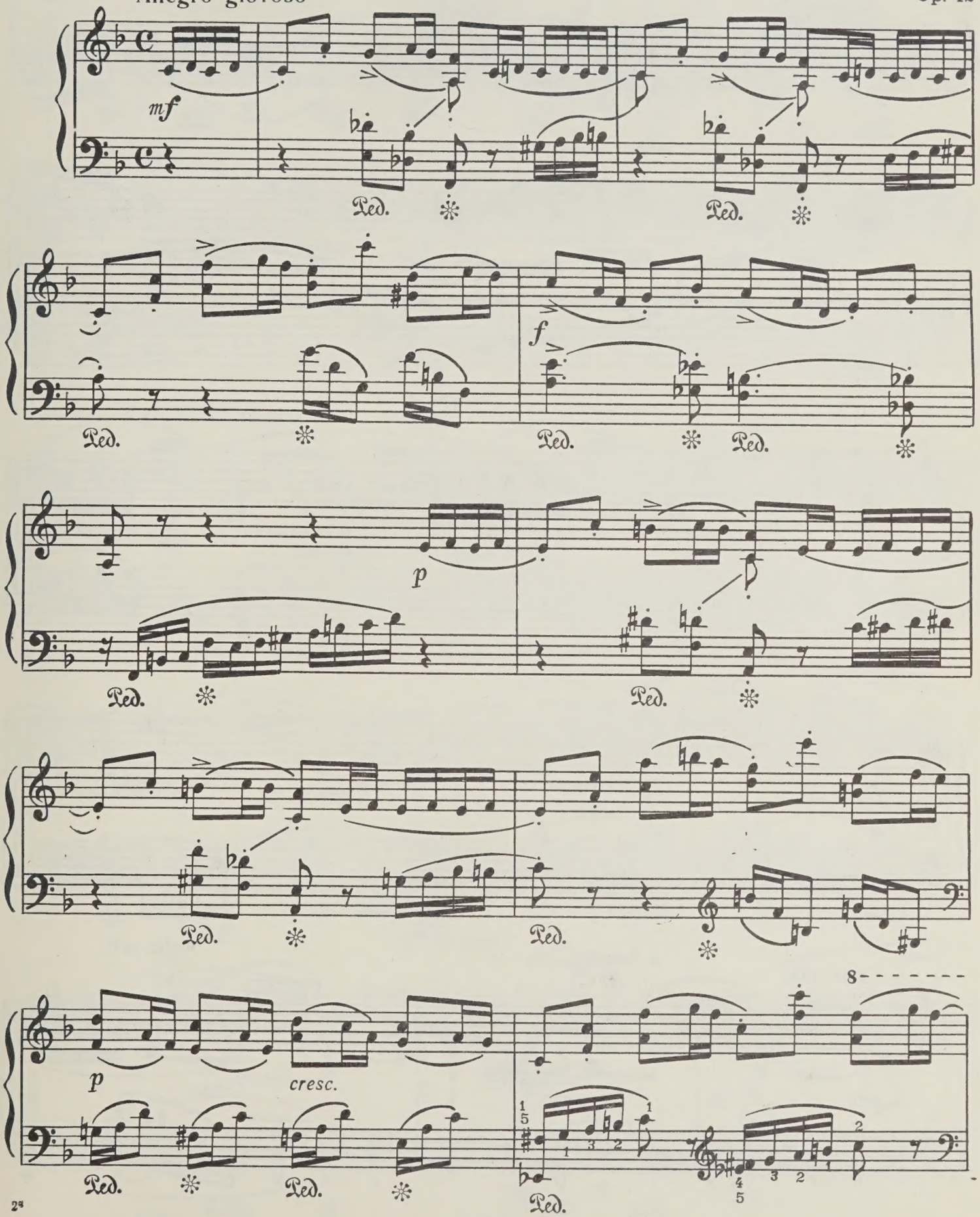

Più mosso
p
cresc.
Ped.
8
Presto
p
cresc. molto
sf
f
pp
secco

СОНАТА
(средней трудности)

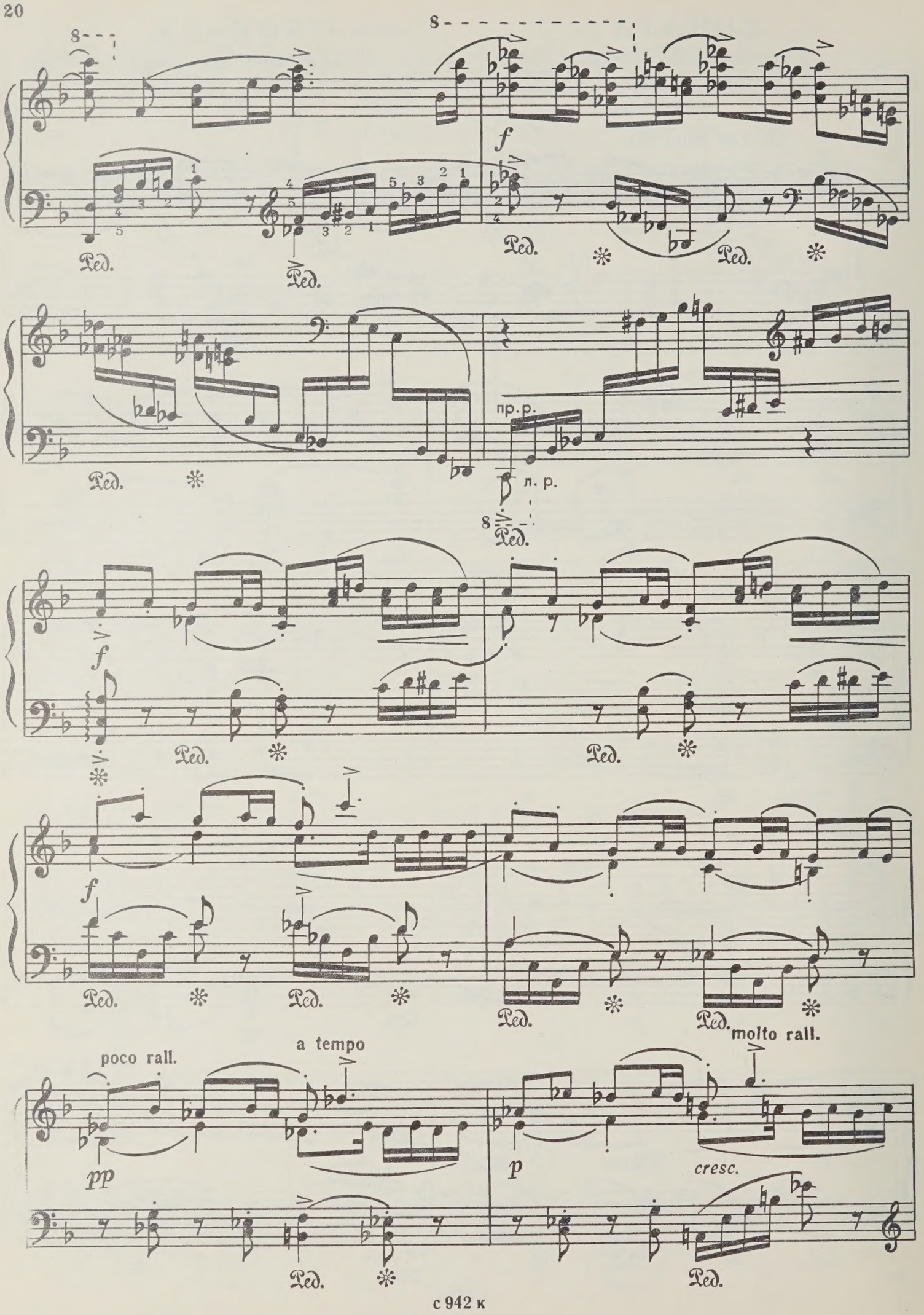
SONATA
(of medium difficulty)

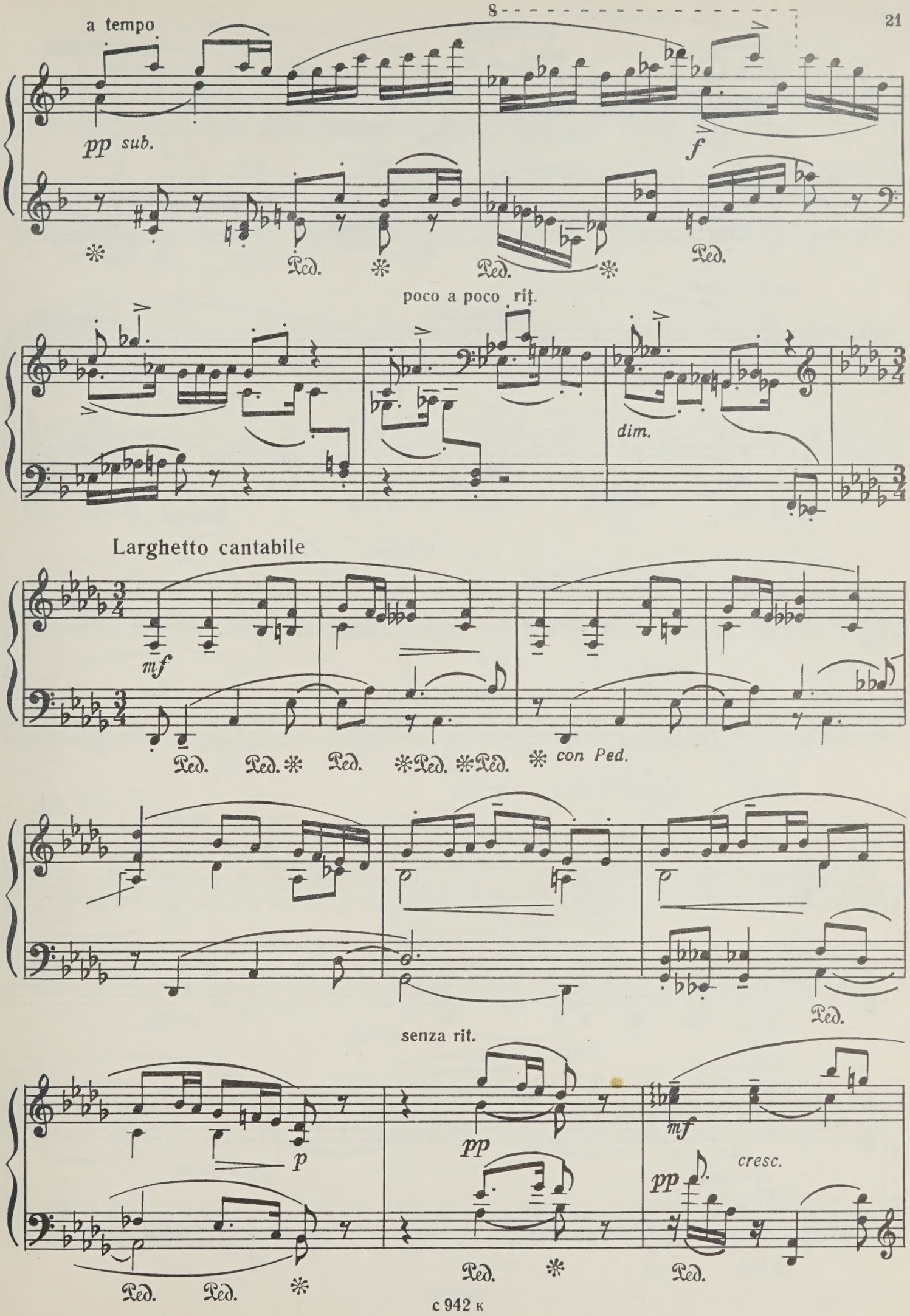
Соч. 12
Op. 12

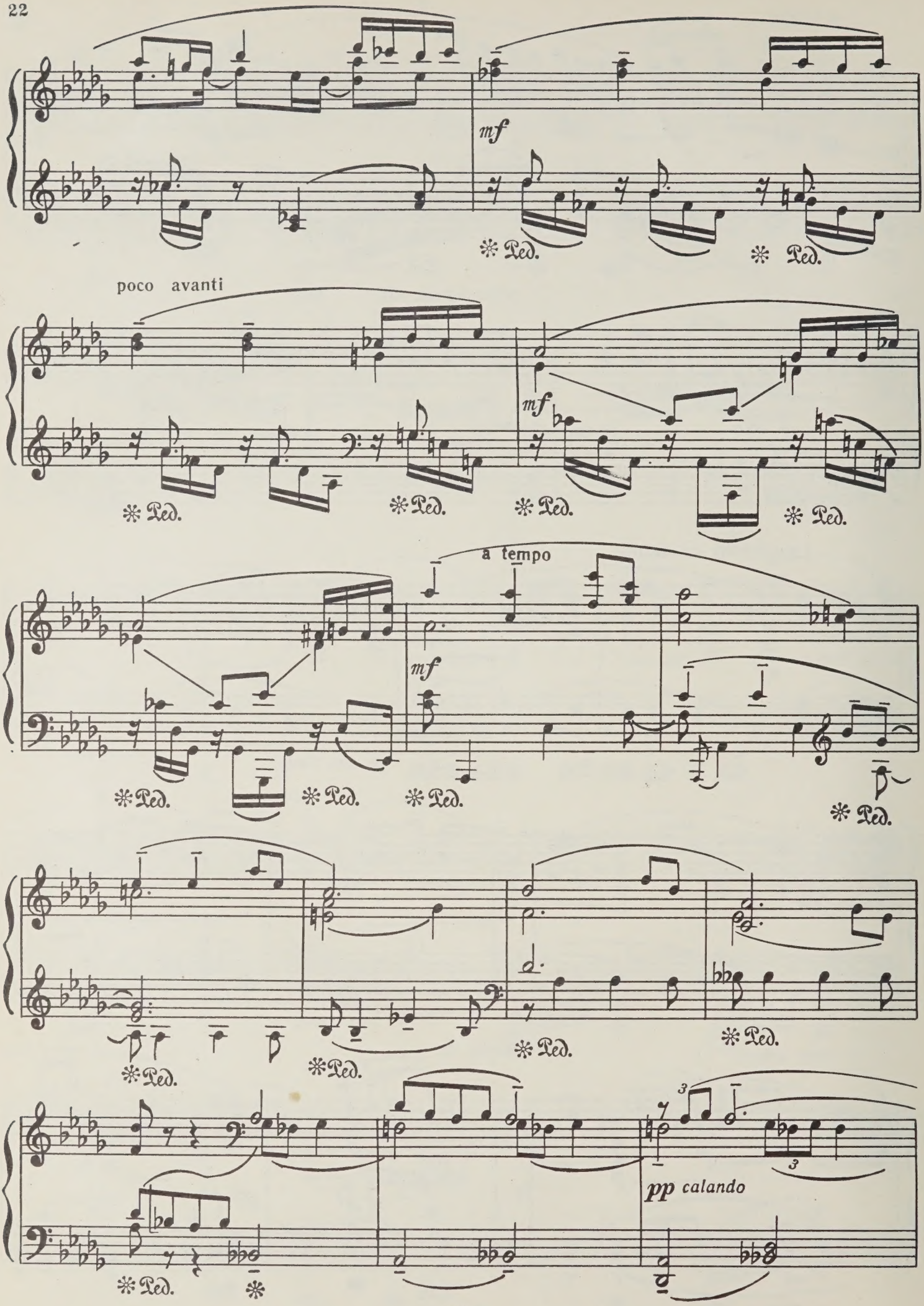
Allegro gioioso

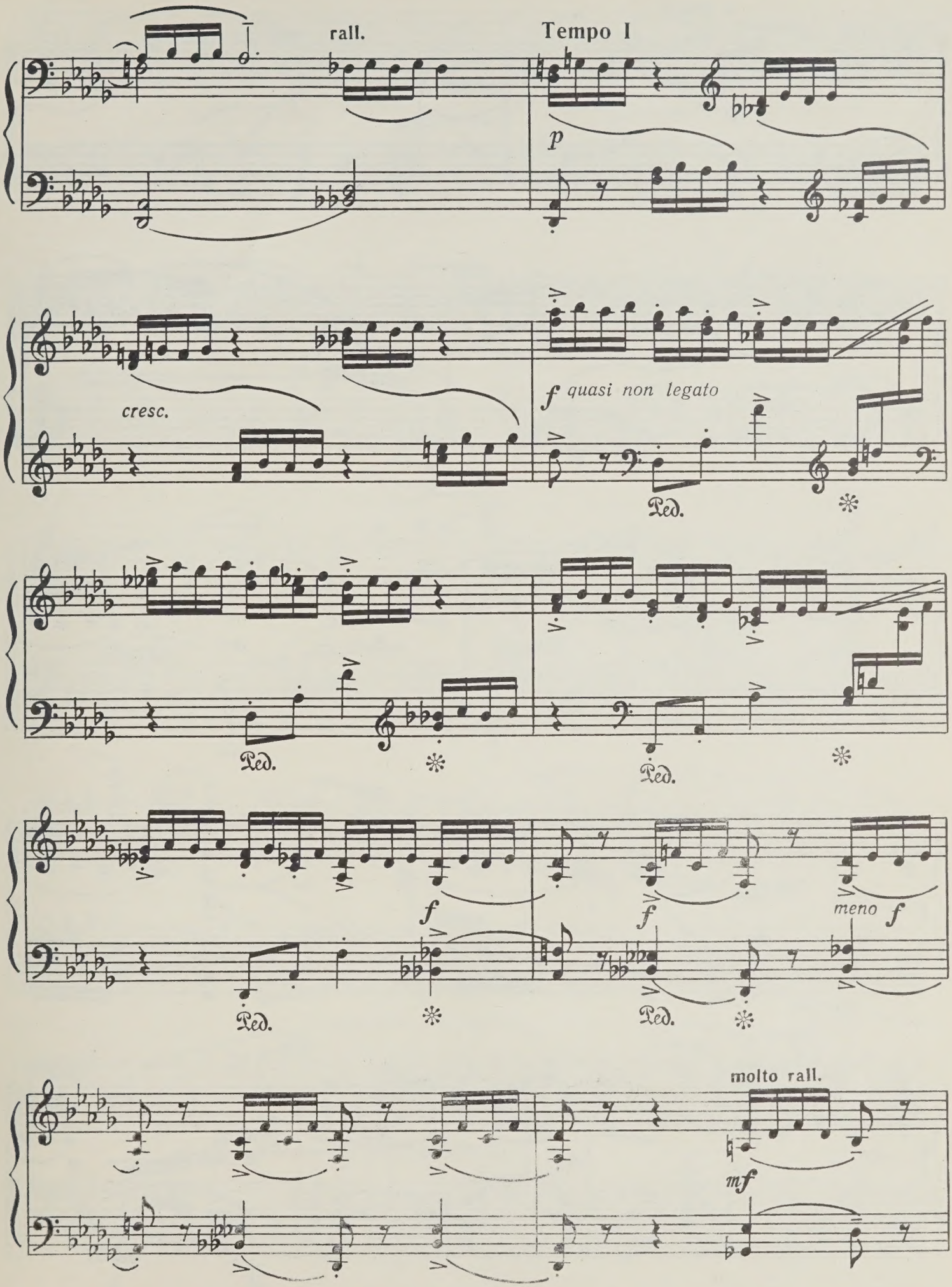


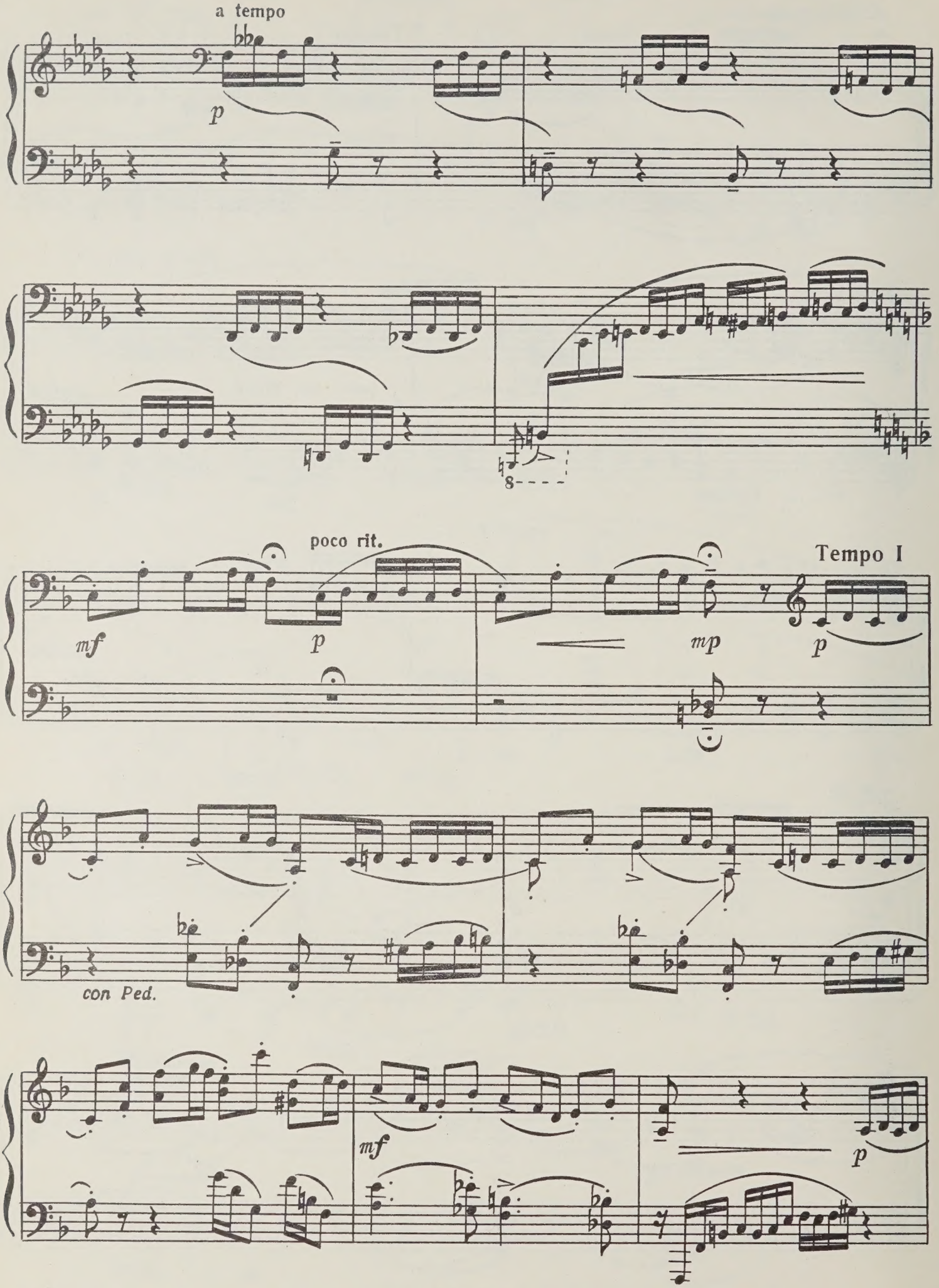
с 942 к

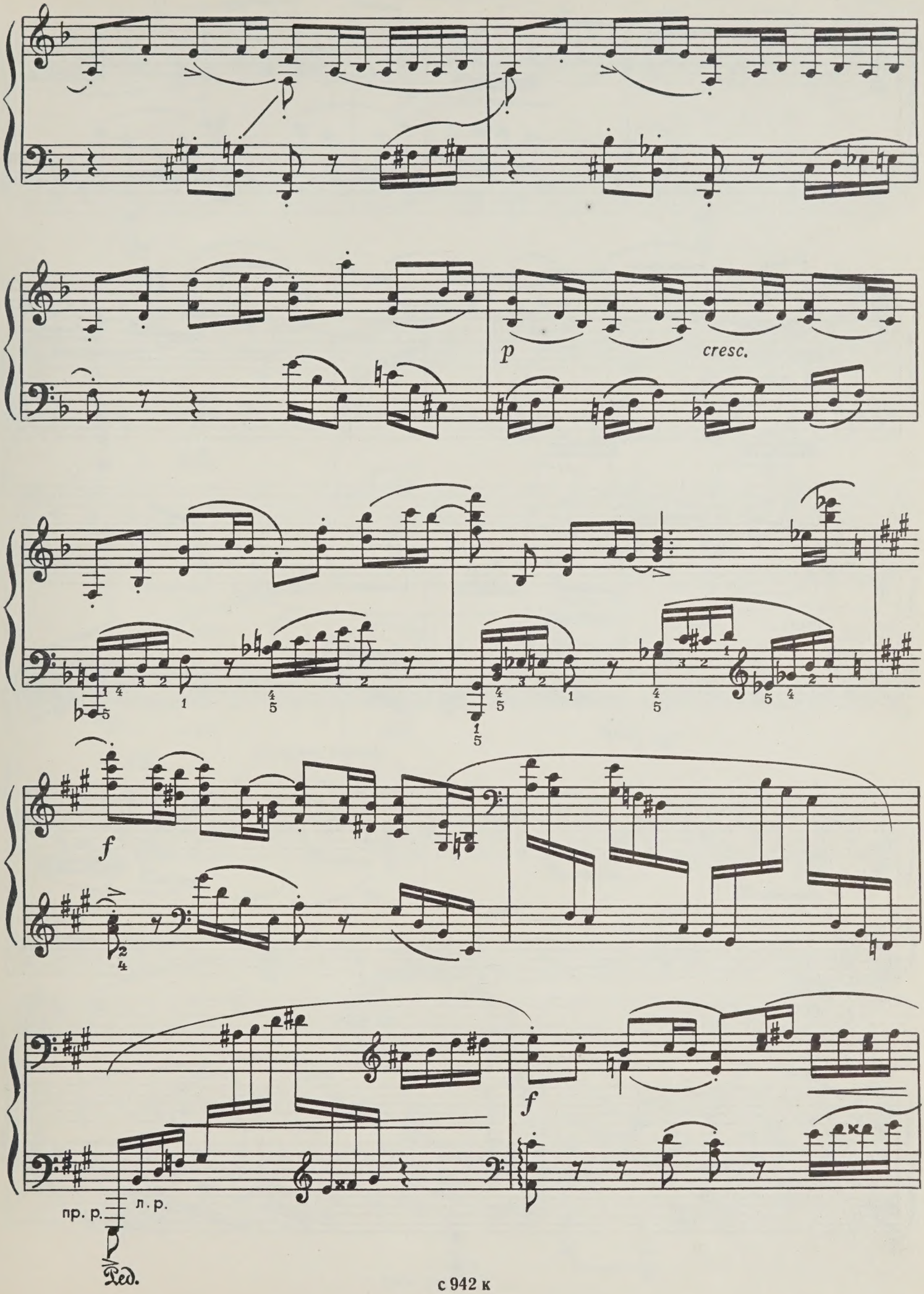

8
f
Ped.
пр. р.
л. р.
poco rall.
a tempo
pp
p
cresc.
molto rall.

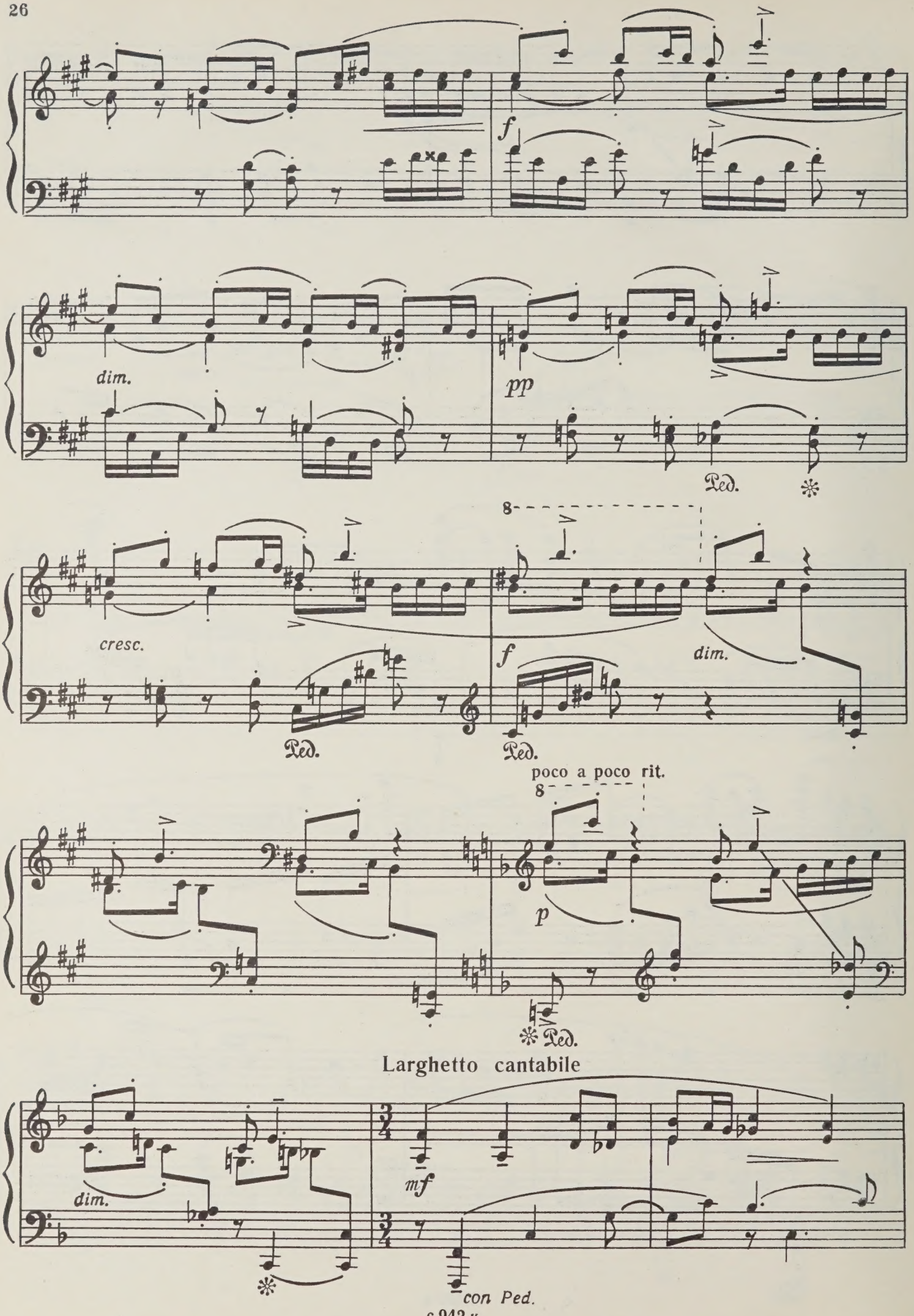

a tempo
pp sub.
f
poco a poco rit.
dim.
Larghetto cantabile
mf
con Ped.
senza rit.
p
pp
mf
cresc.

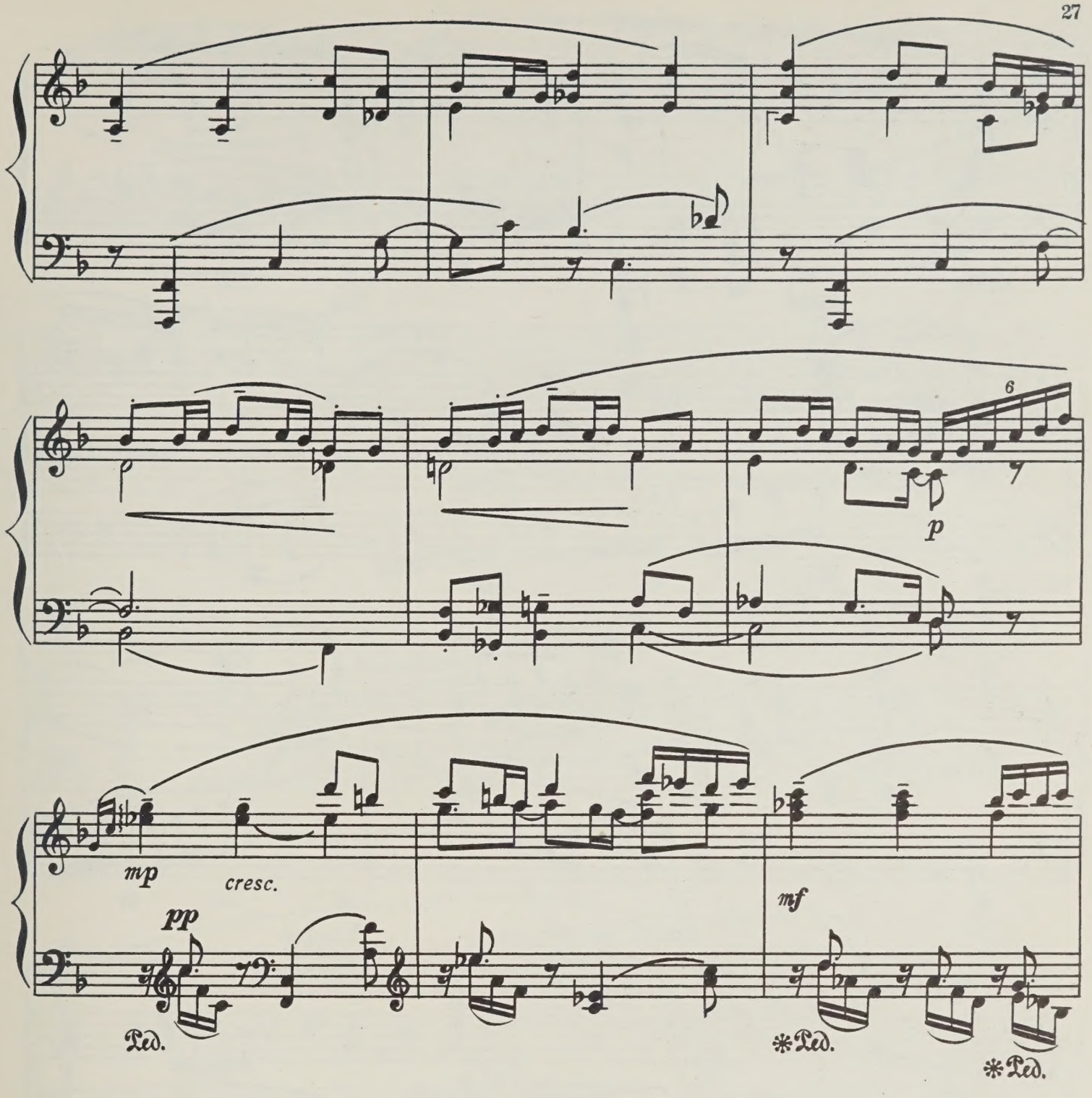

mf
Ped.
poco avanti
mf
Ped.
a tempo
mf
Ped.
pp calandо


rall.
Tempo I
p
cresc.
f quasi non legato
Ped.
f
meno f
molto rall.
mf

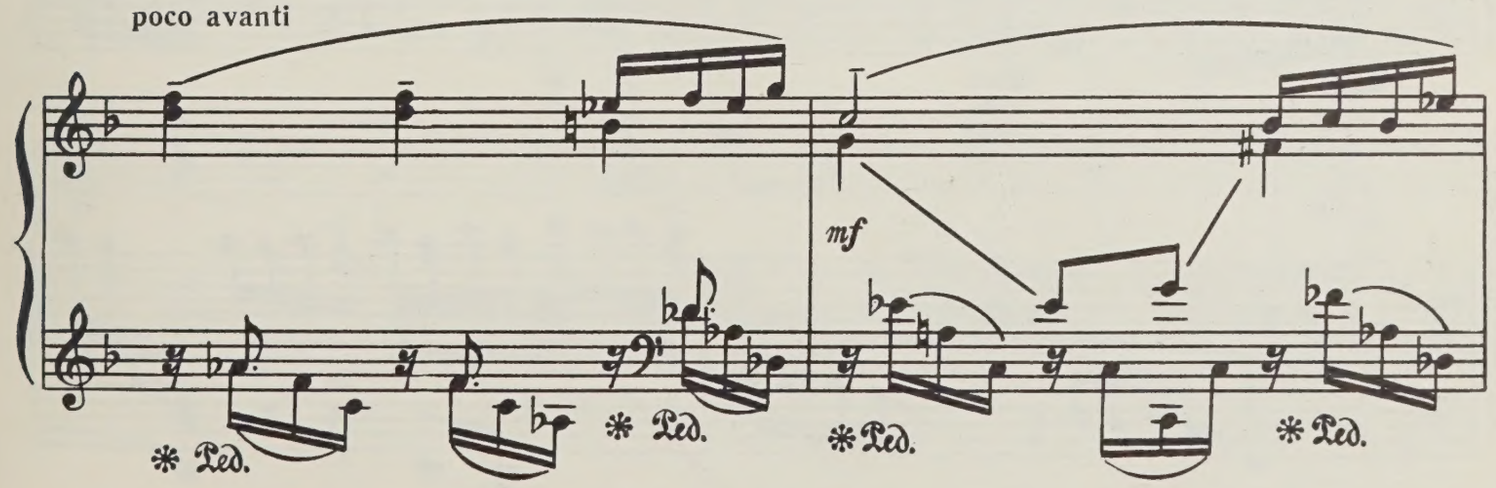

a tempo
p
8
poco rit.
Tempo I
mf
p
mp
p
con Ped.
mf
p


p
cresc.
f
f
пр. р.
л. р.
Ped.

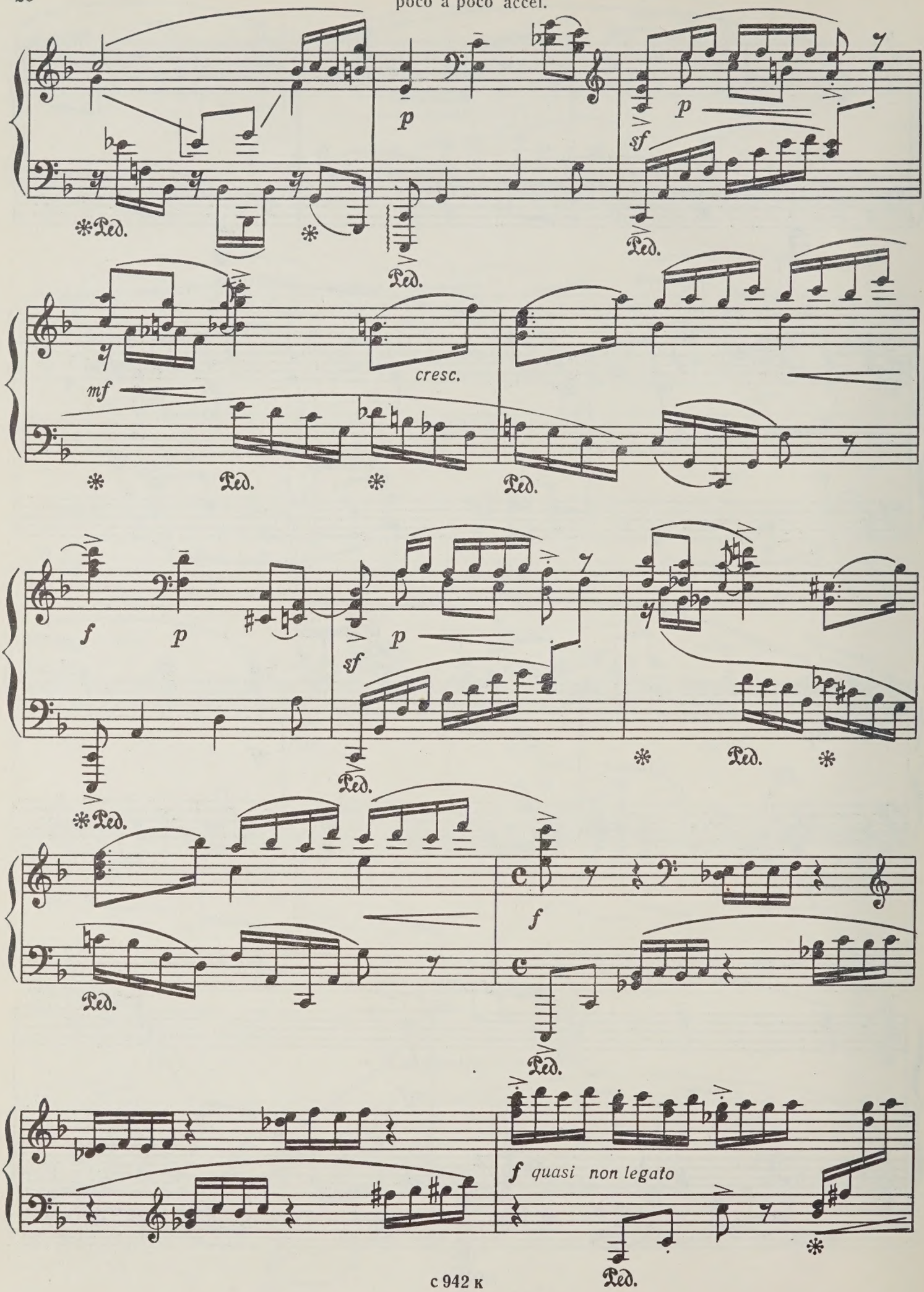

f
dim.
pp
Ped.
8
cresc.
f
dim.
Ped.
Ped.
poco a poco rit.
8
p
Ped.
Larghetto cantabile
dim.
mf
con Ped.

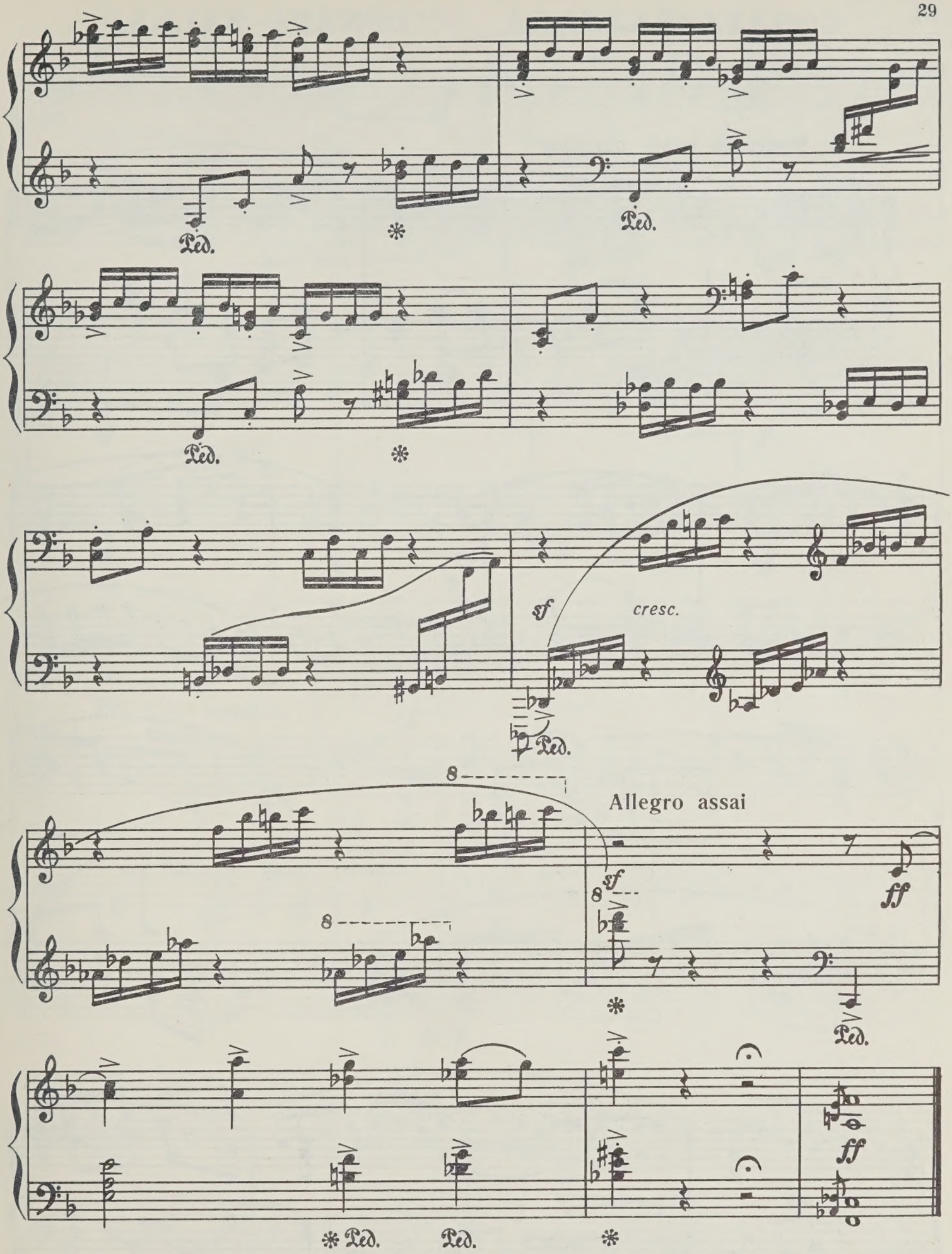


poco avanti

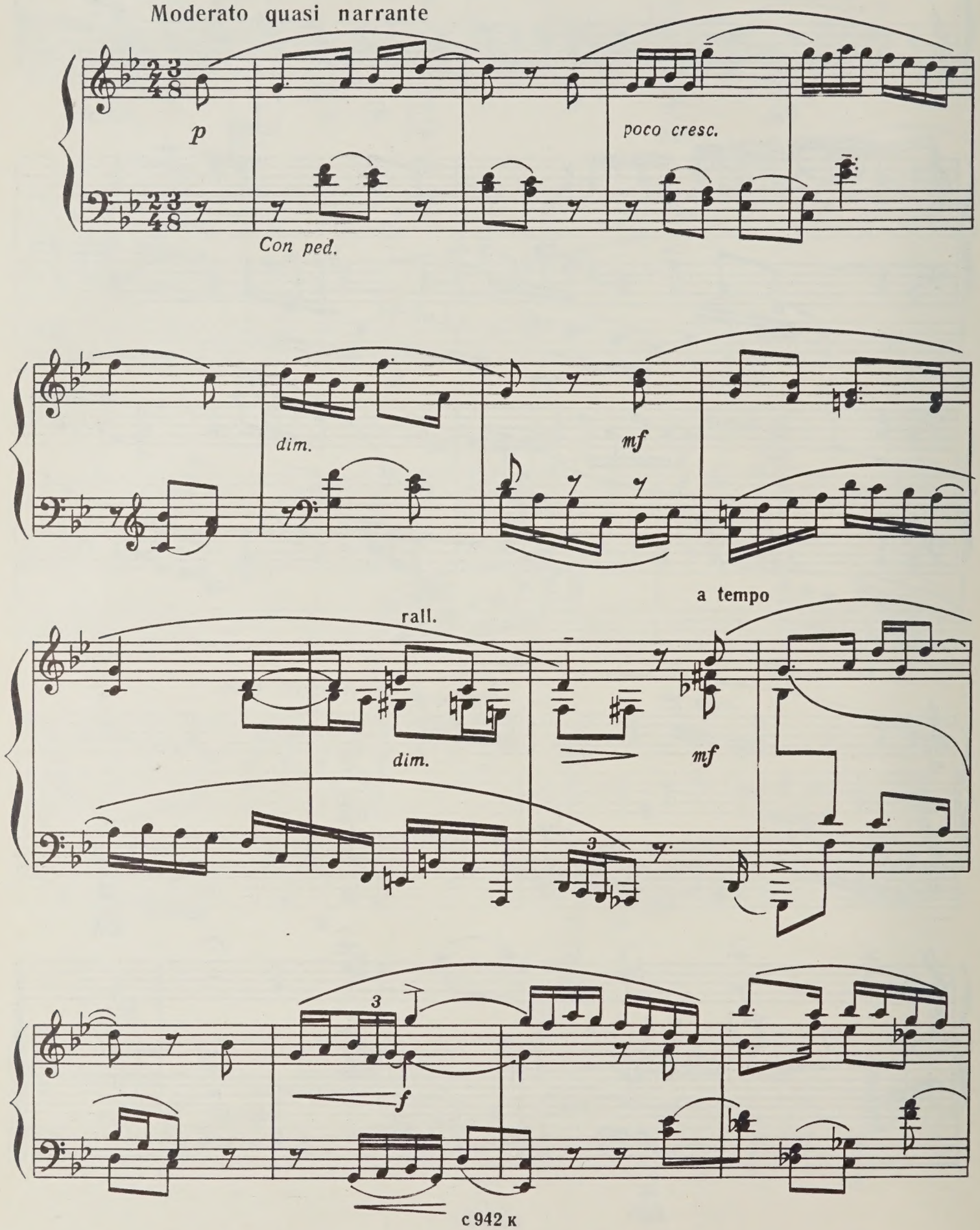


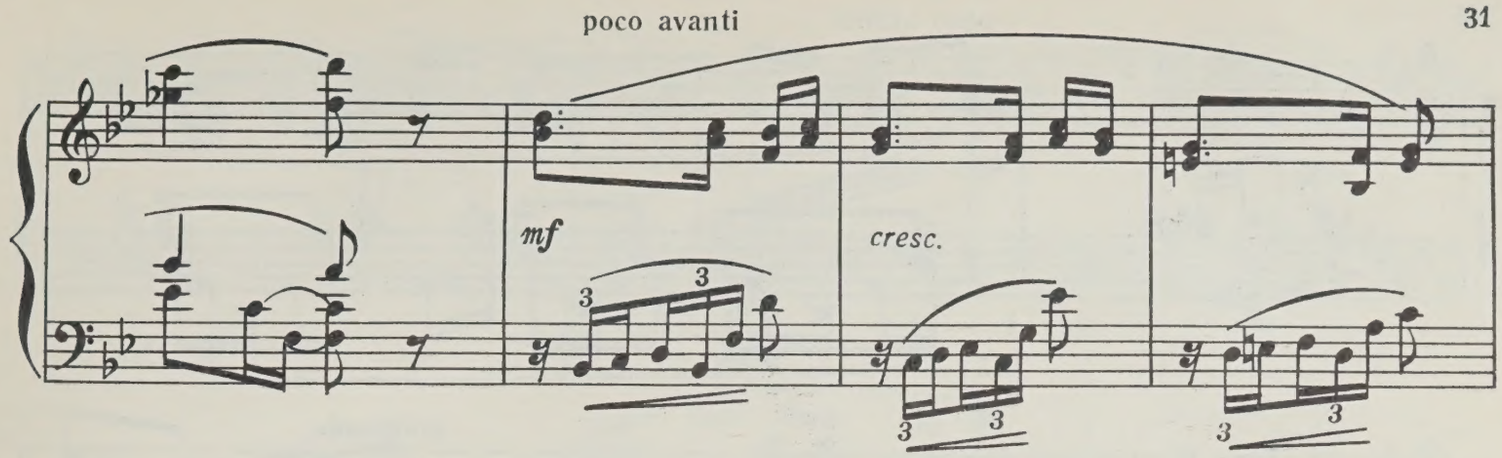
poco a poco accel.

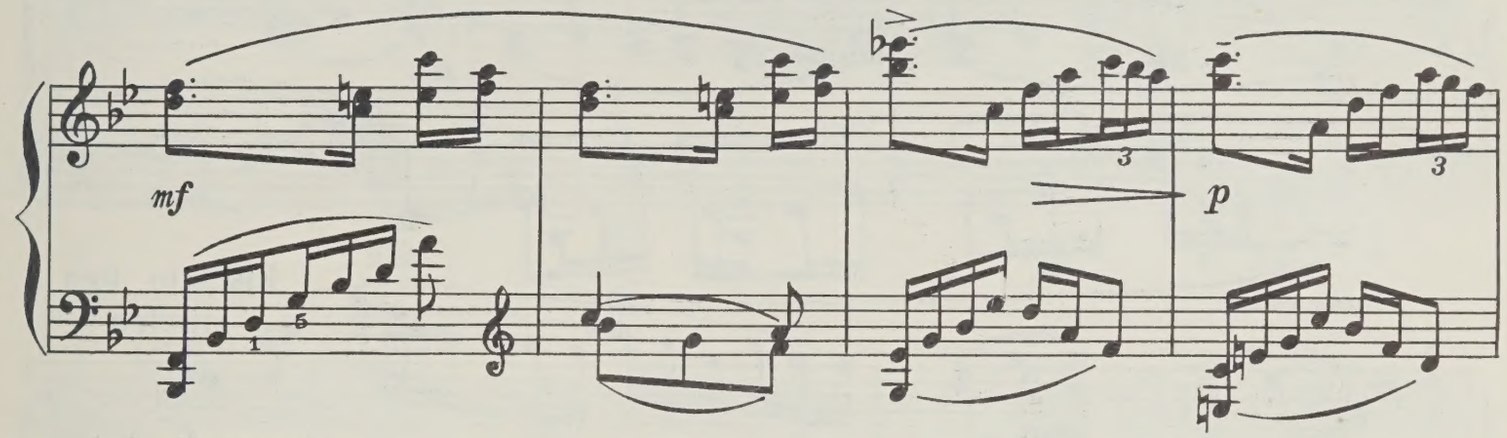



Ped.
Ped.
Ped.
Ped.
sf
cresc.
Ped.
8
8
Allegro assai
sf
ff
Ped.
ff
Ped. Ped.

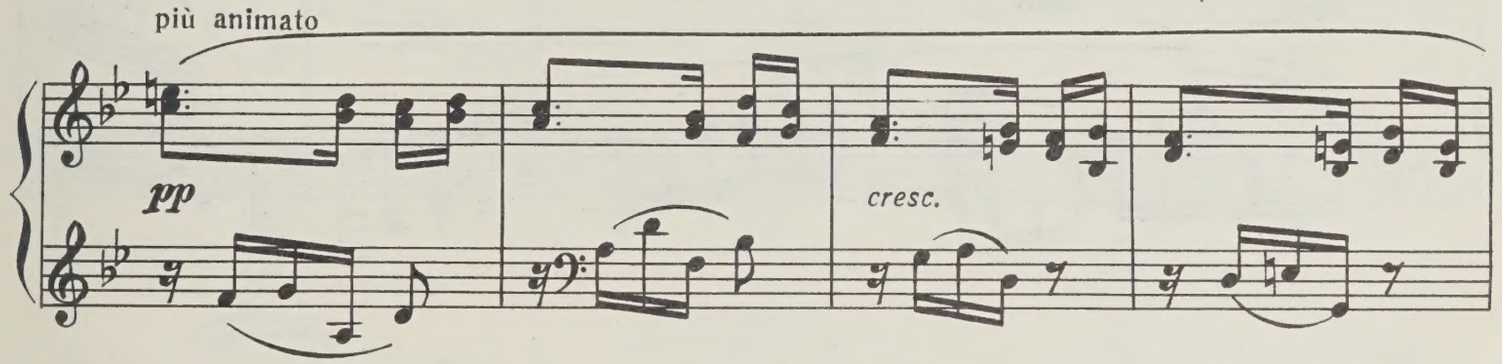
Соч. 13
Op. 13


Moderato quasi narrante
p
poco cresc.
Con ped.
dim.
mf
rall.
a tempo
dim.
mf
3
3
f

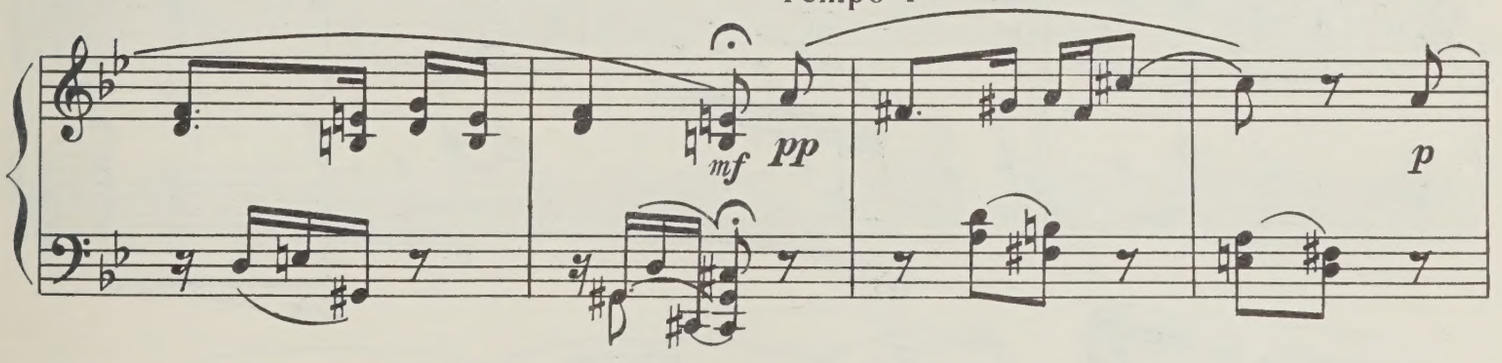


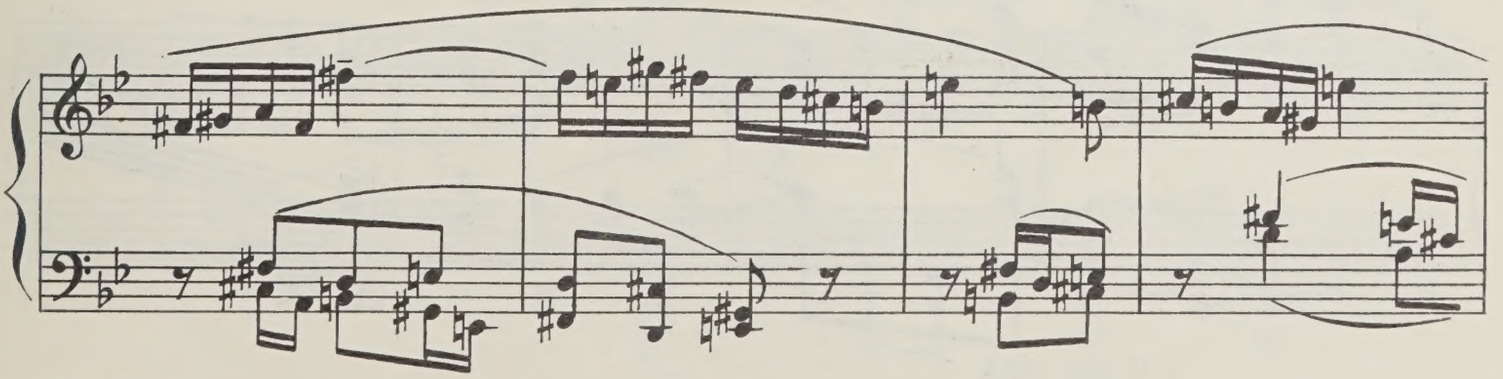


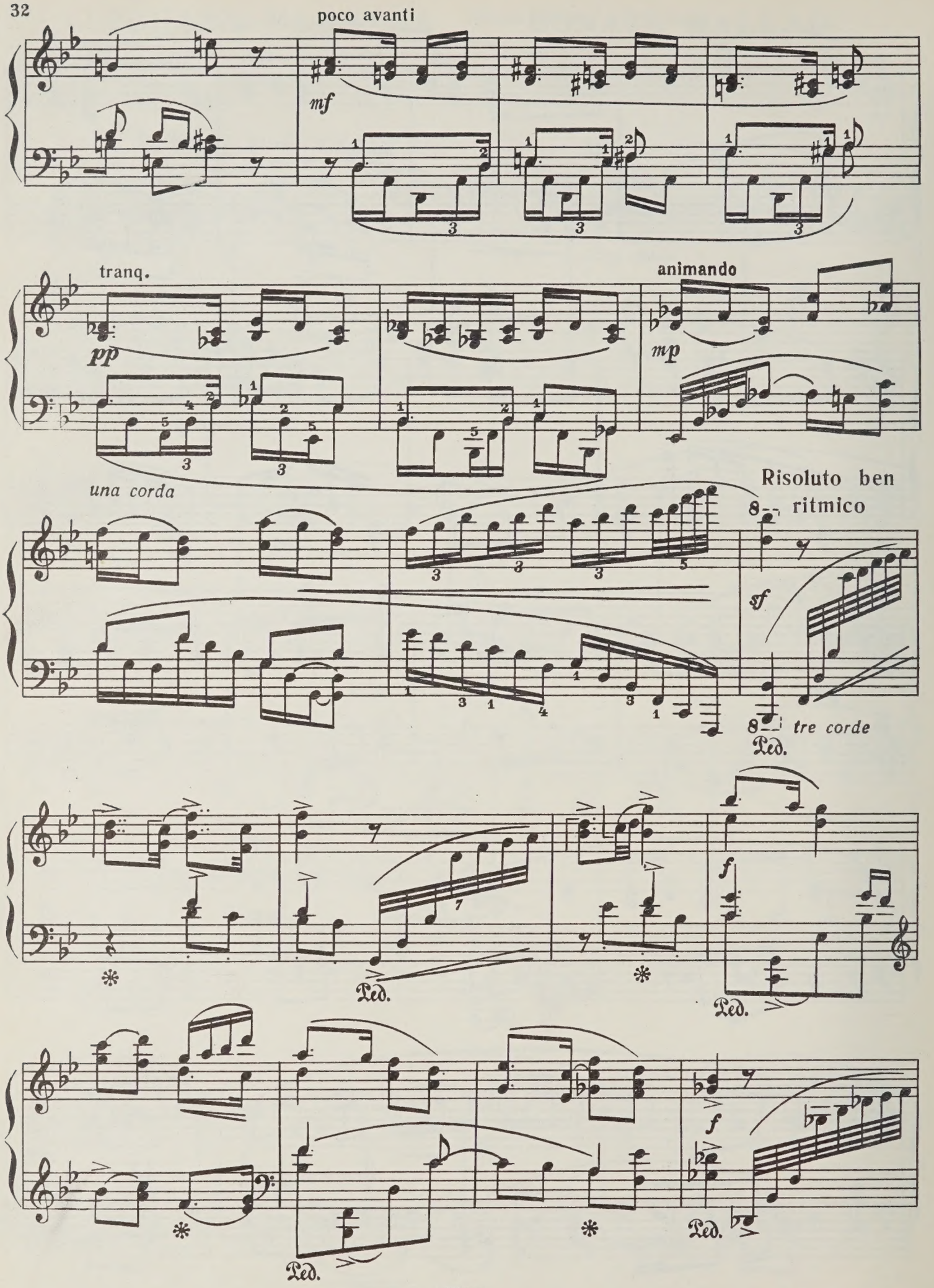
più animato

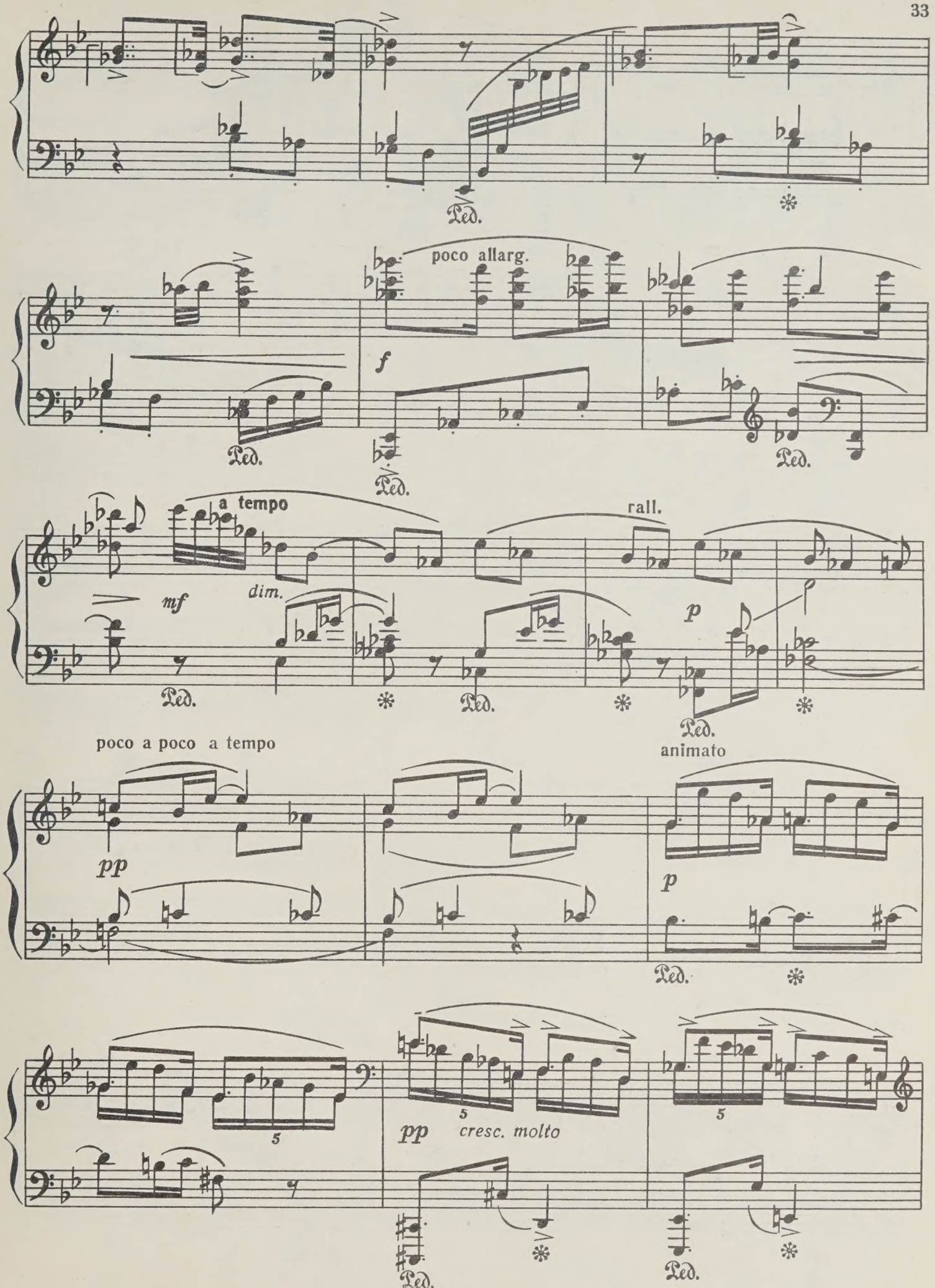


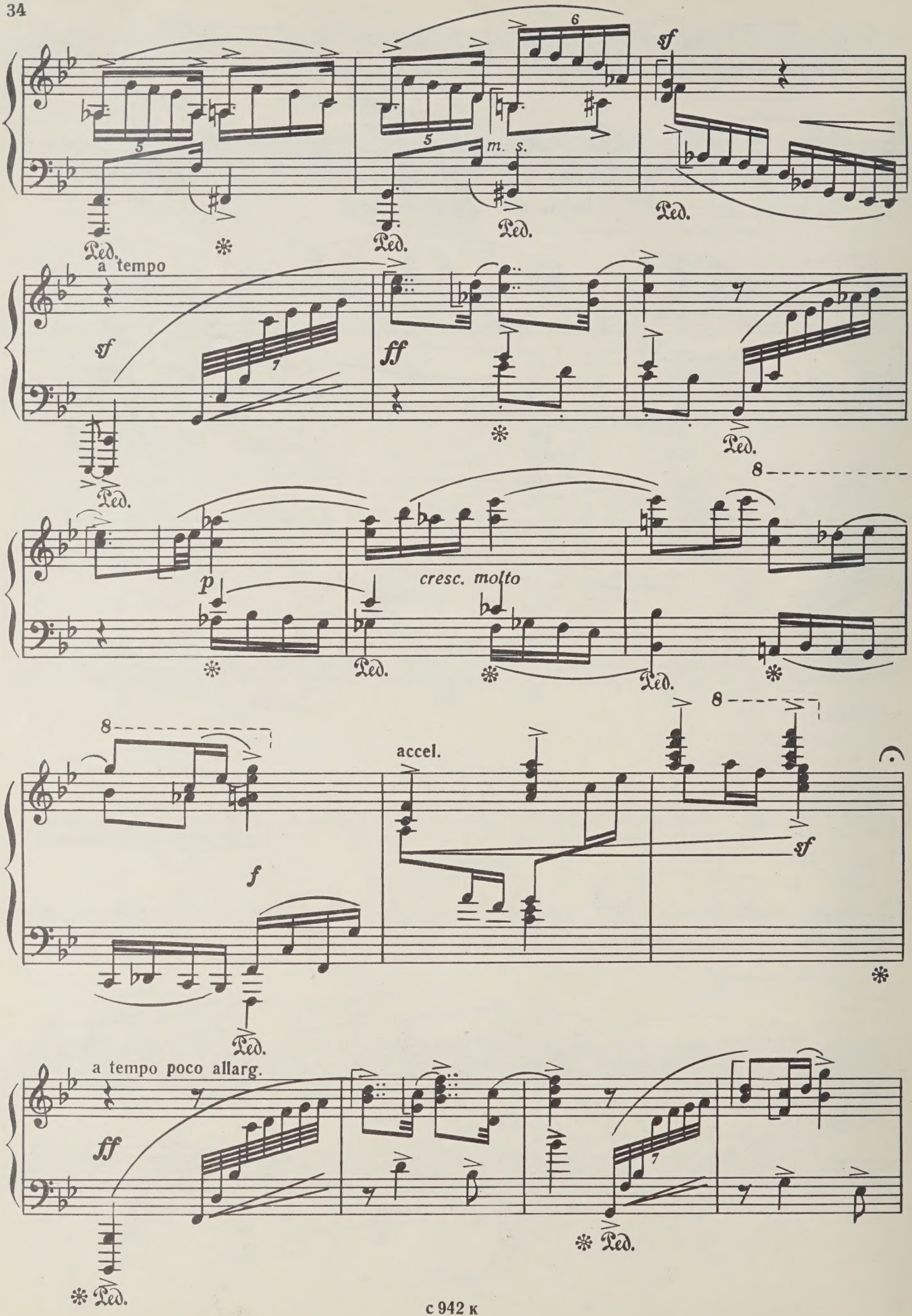
Tempo I

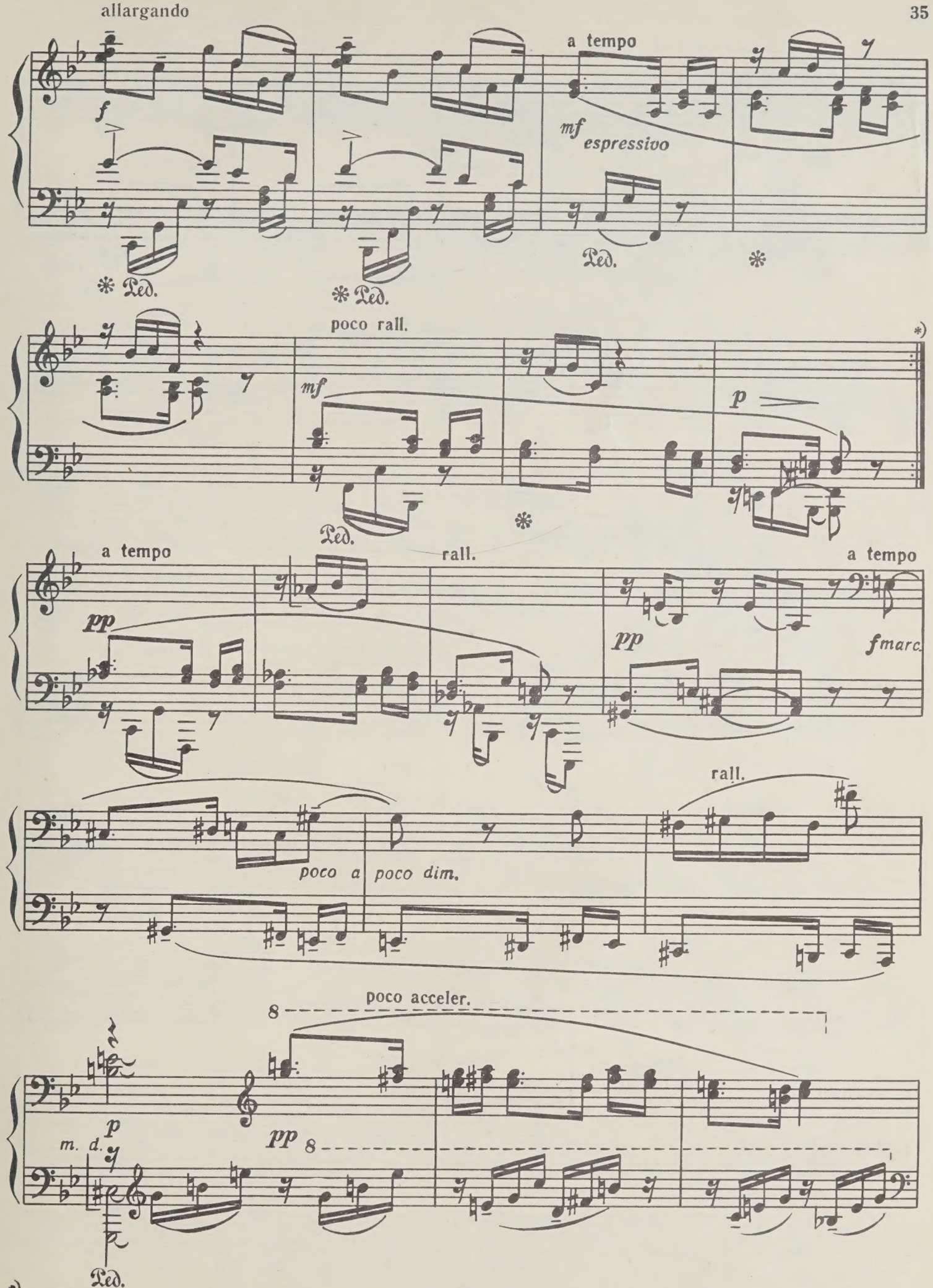




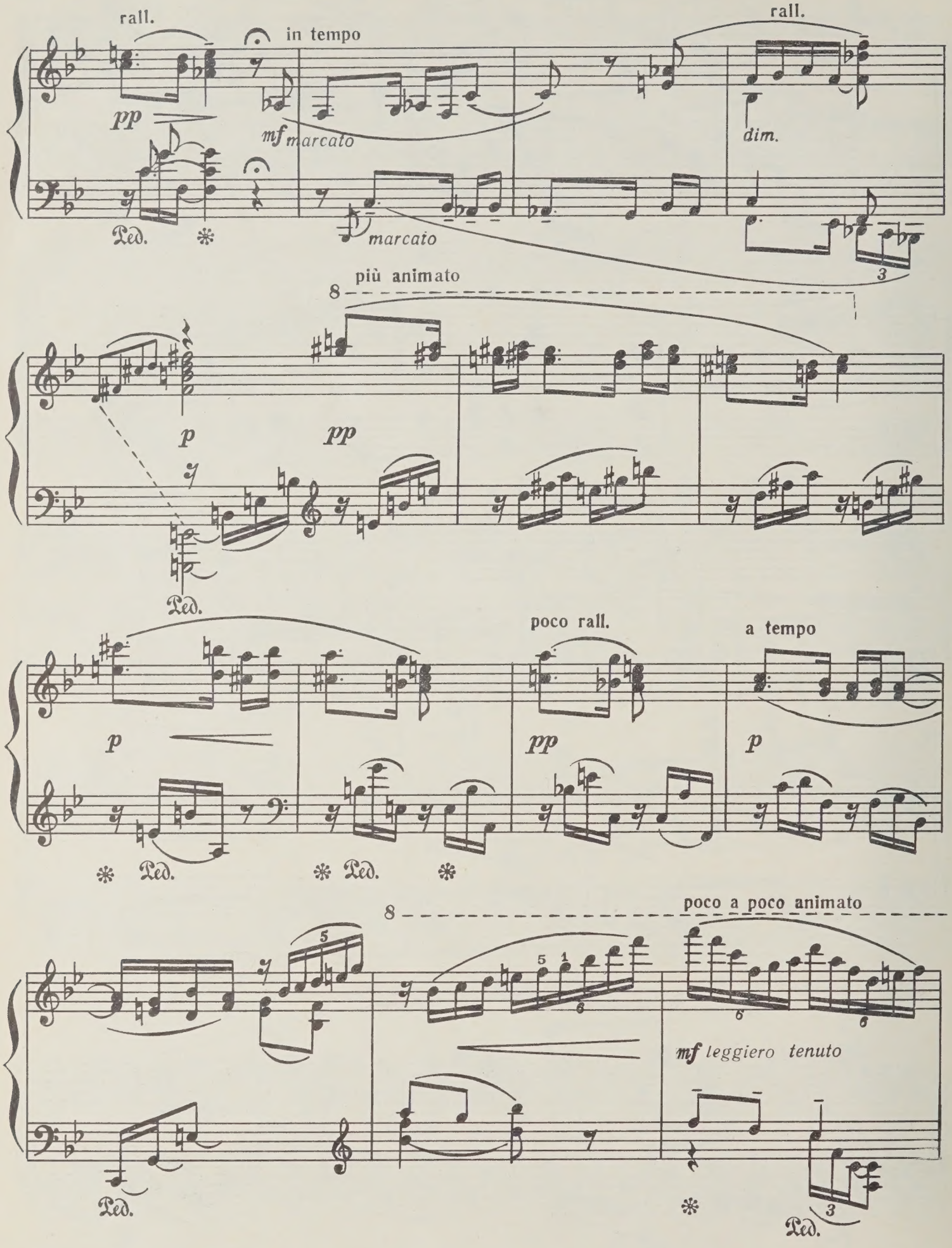

poco avanti
mf
tranq.
pp
animando
mp
una corda
Risoluto ben ritmico
sf
tre corde
Ped.
f

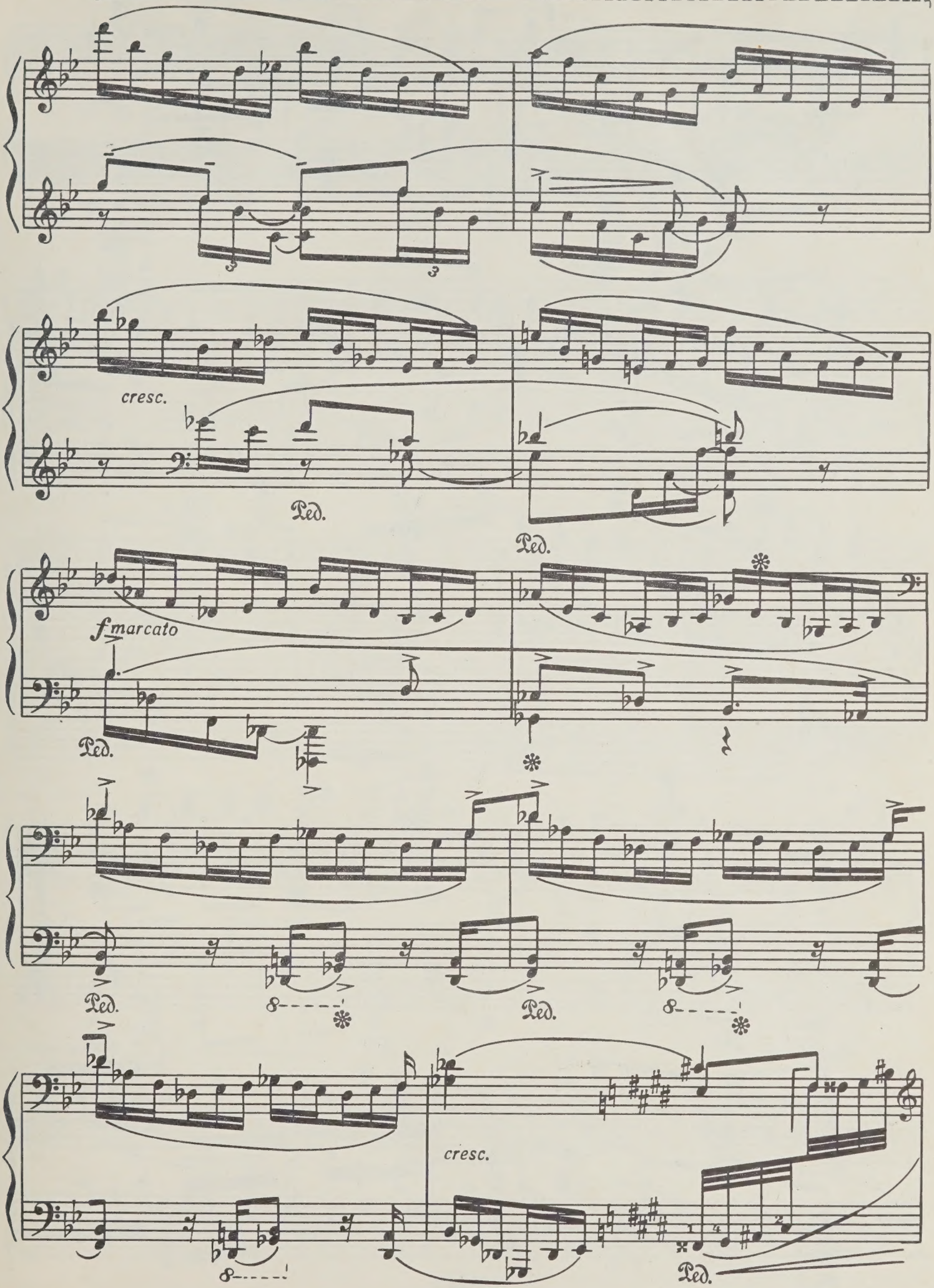

poco allarg.
f
Ped.
a tempo
rall.
mf
dim.
p
poco a poco a tempo
animato
pp
p
5
pp
cresc. molto

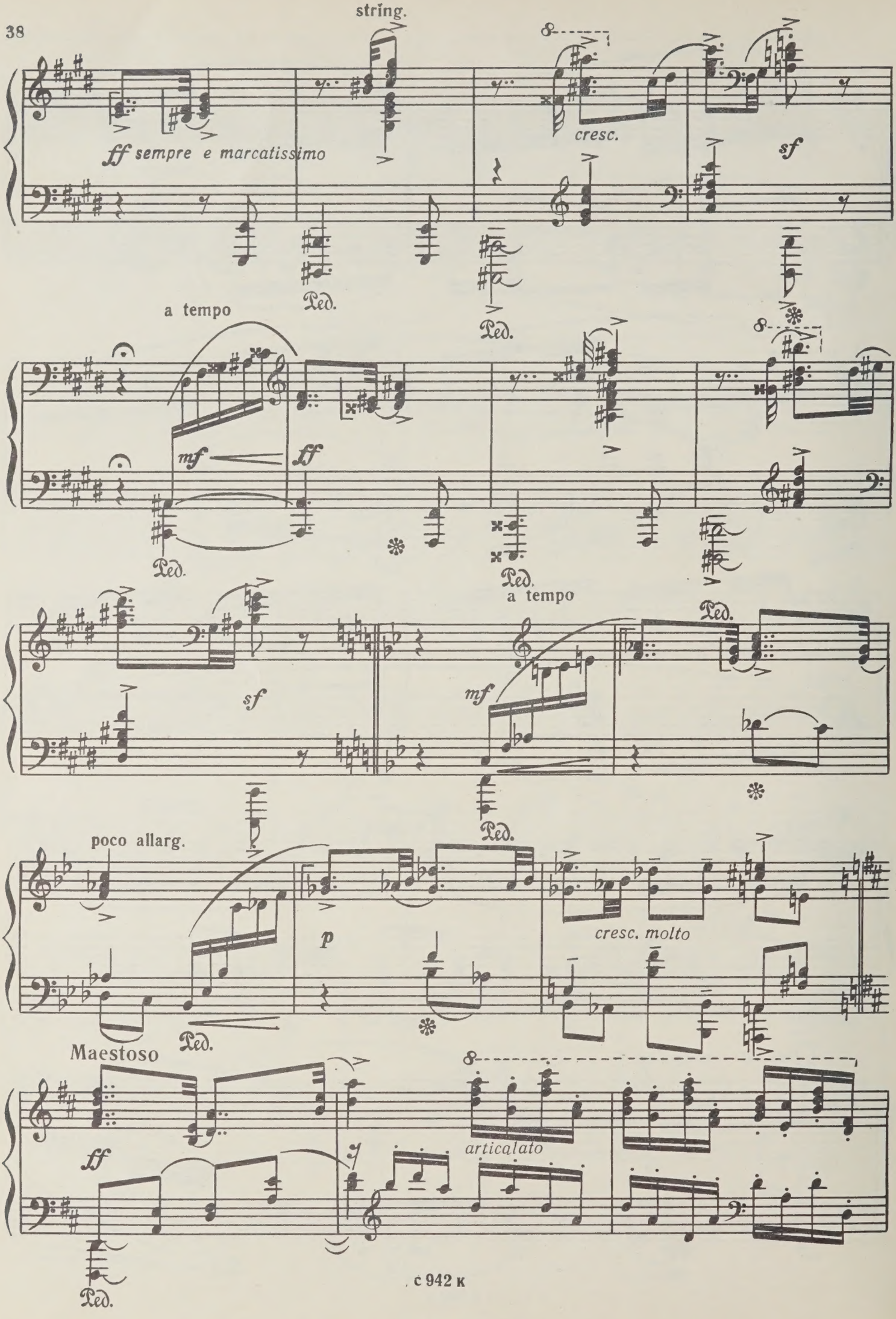

sf
m. s.
Ped.
a tempo
ff
cresc. molto
p
accel.
f
a tempo poco allarg.

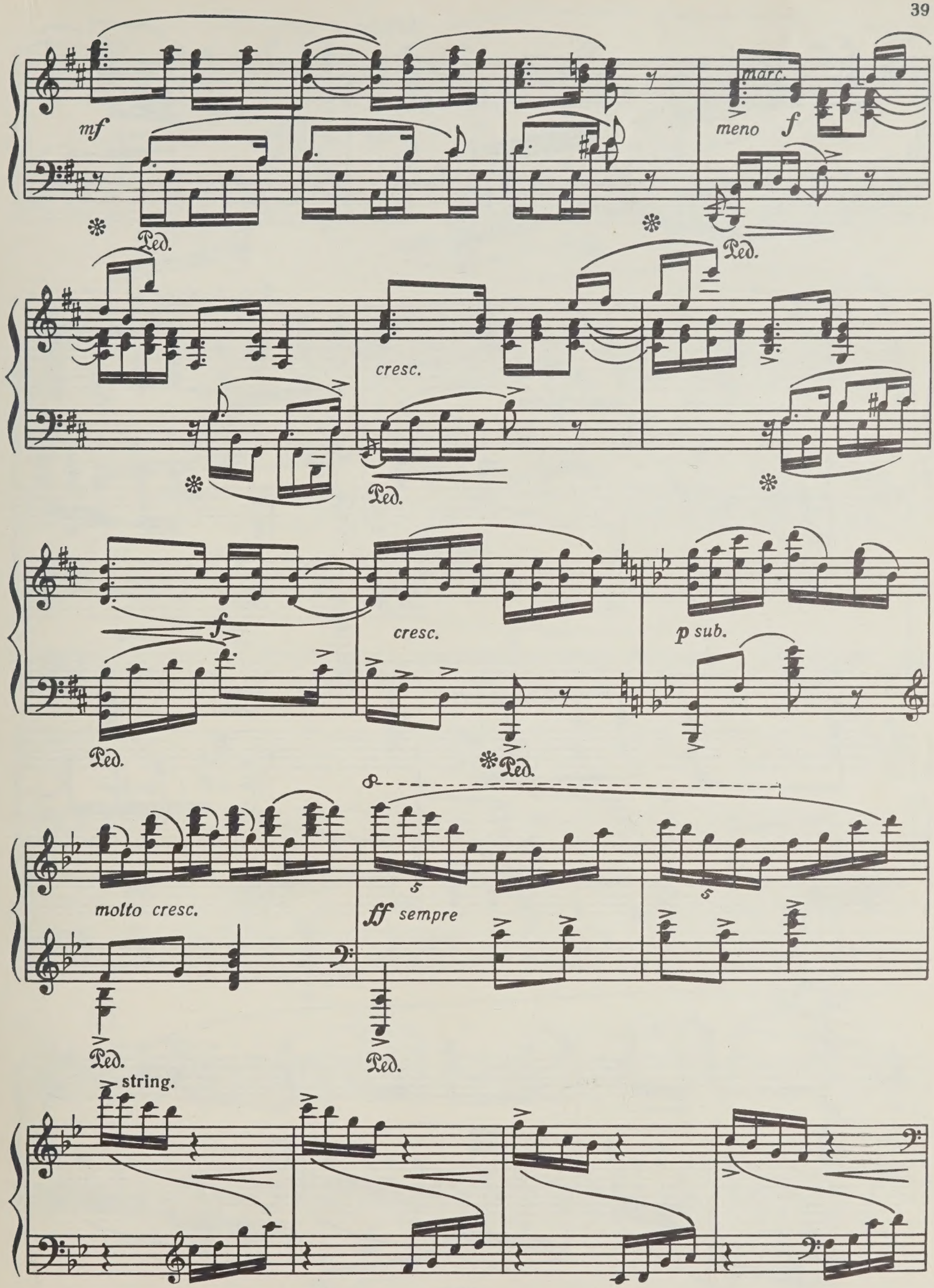


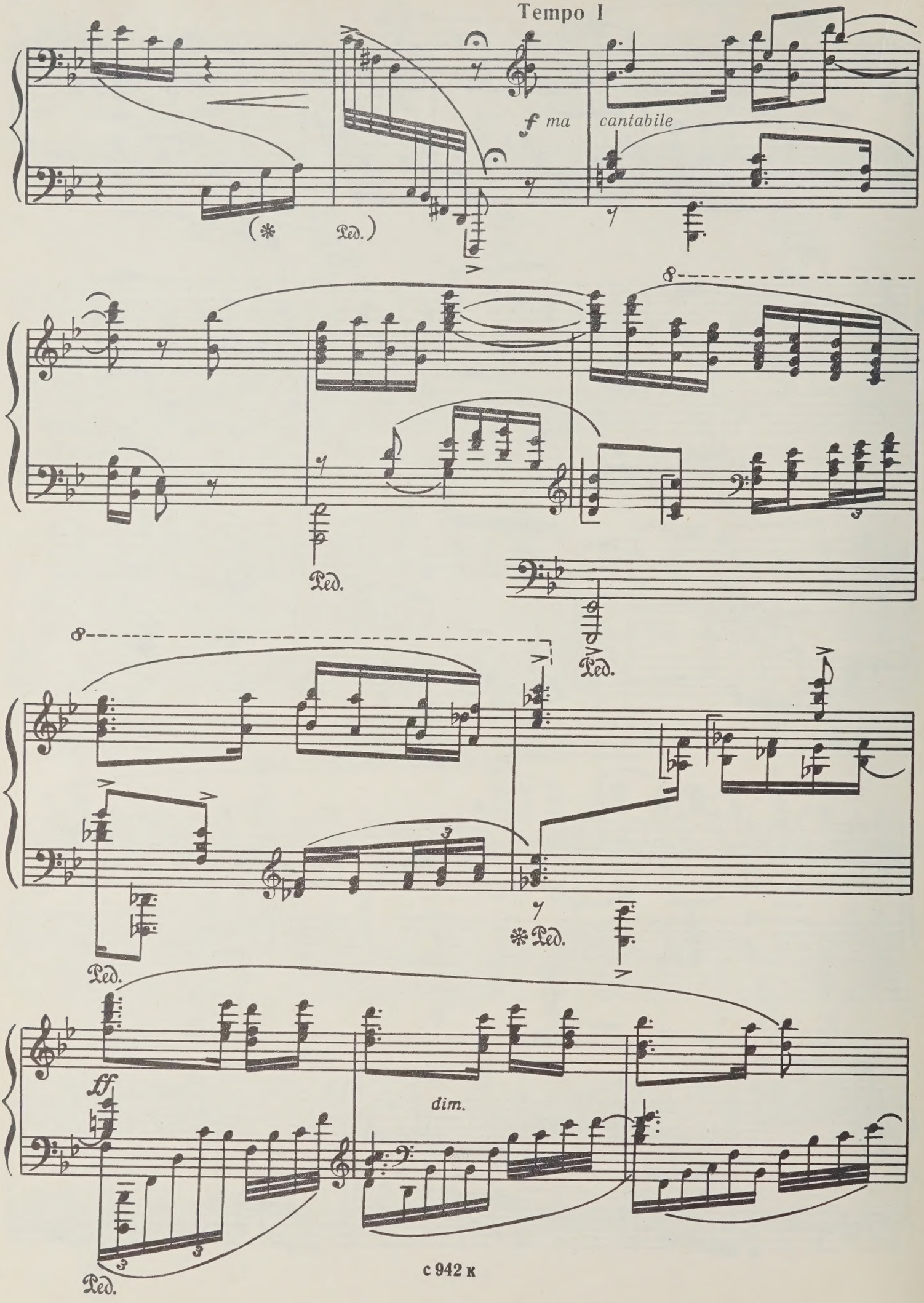
*) Повторение — ad libitum.

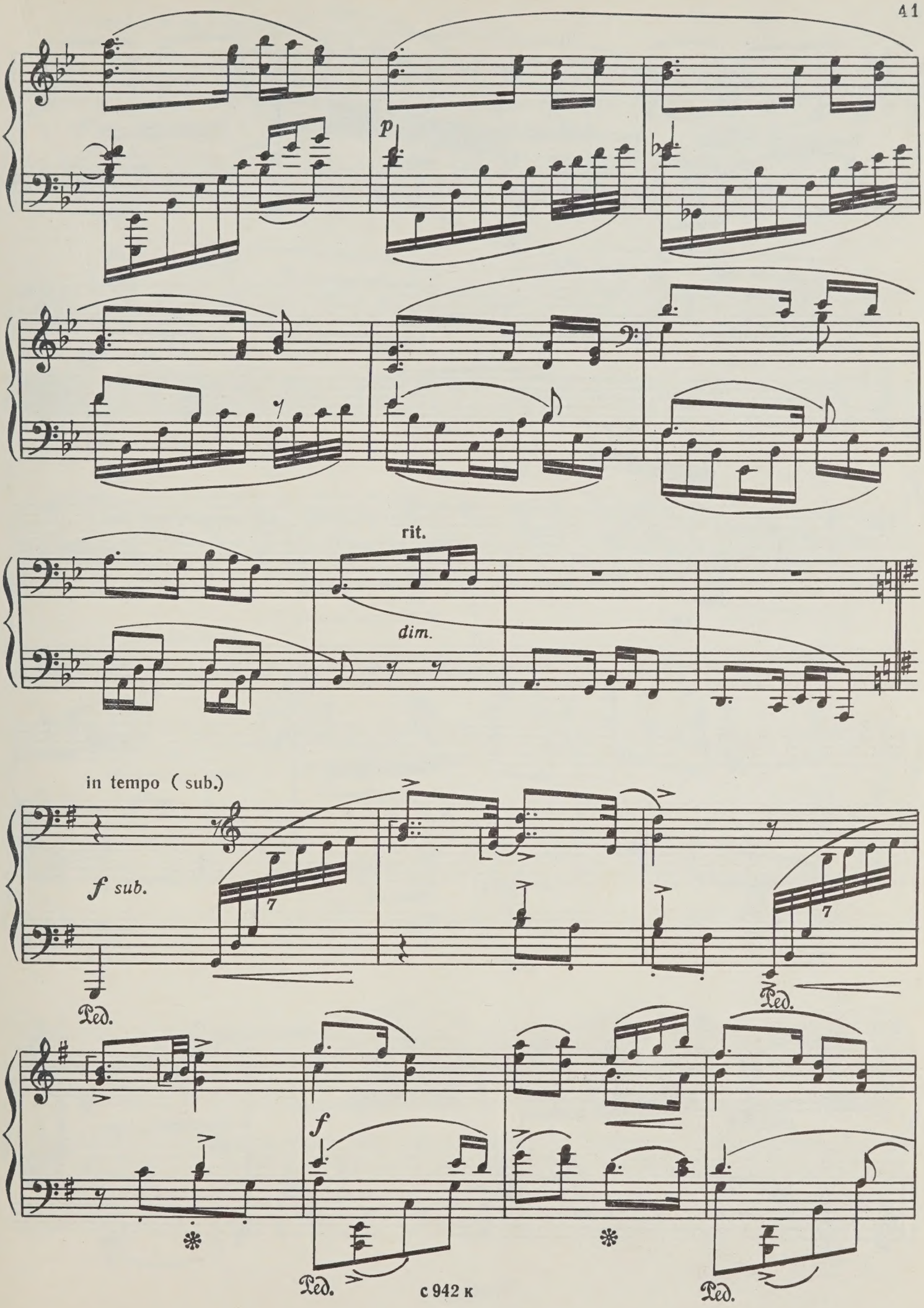

rall.
in tempo
rall.
pp
mf marcato
dim.
Ped.
marcato
più animato
8
p
pp
Ped.
poco rall.
a tempo
p
pp
p
Ped.
Ped.
poco a poco animato
8
mf leggiero tenuto
Ped.
Ped.

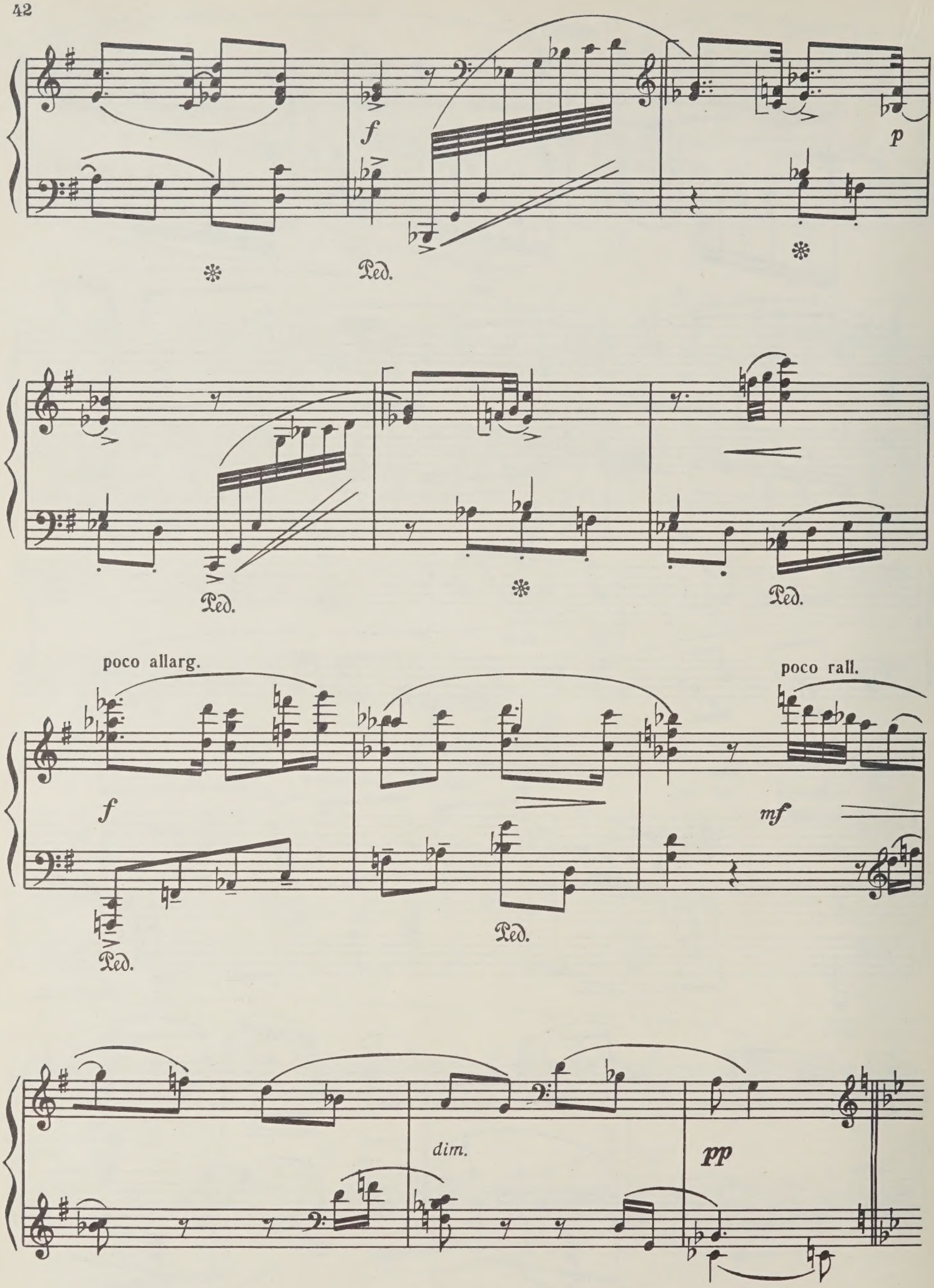

cresc.
Ped.
Ped.
f marcato
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.

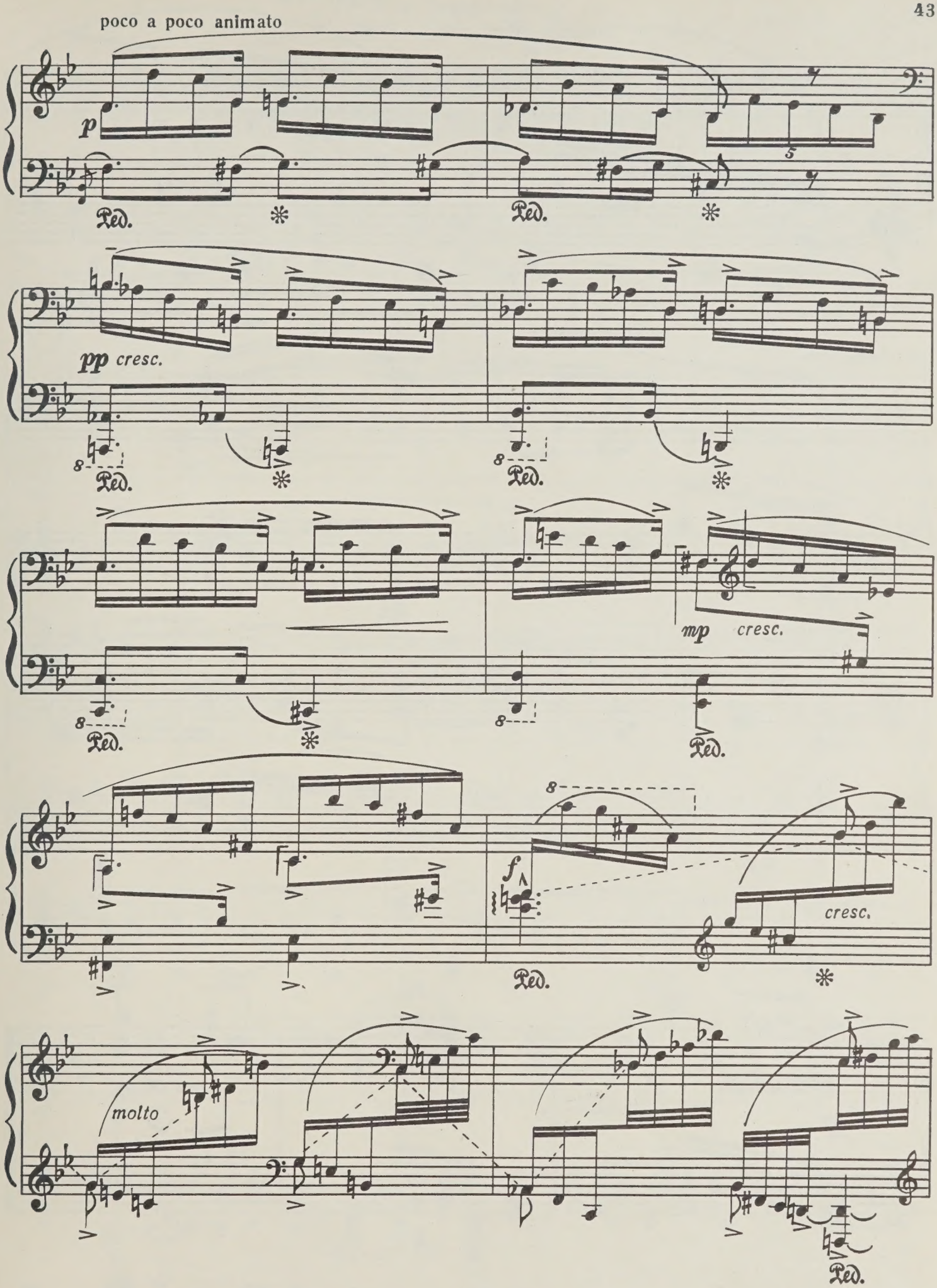

string.
ff sempre e marcatissimo
cresc.
sf
Ped.
a tempo
mf
ff
sf
mf
poco allarg.
p
cresc. molto
Maestoso
articalato


mf
marc.
meno f
Ped.
cresc.
f
p sub.
molto cresc.
ff sempre
string.

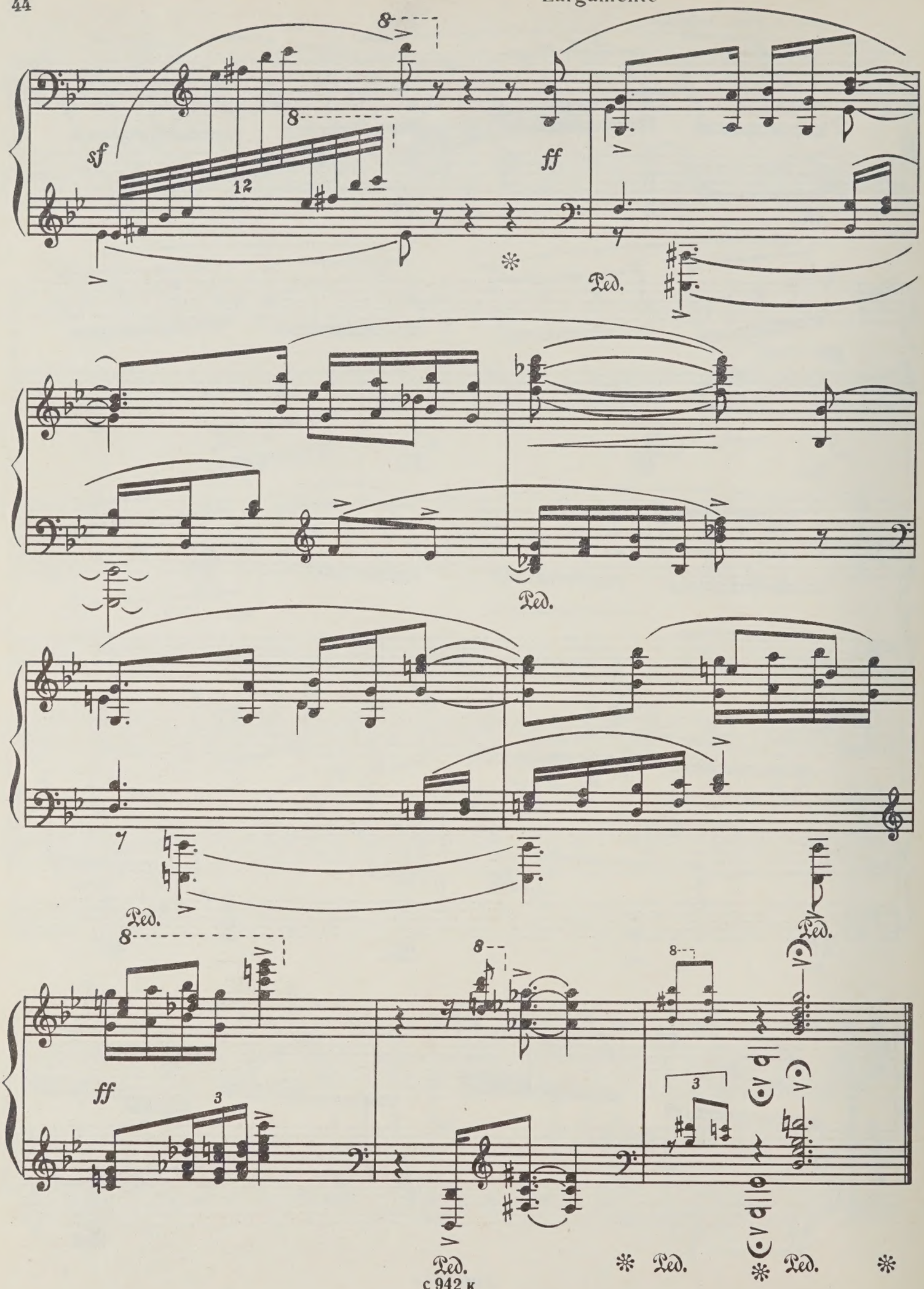

Tempo I
f ma
cantabile
(* Ped.)
Ped.
Ped.
Ped.
* Ped.
Ped.
ff
dim.
Ped.


p
rit.
dim.
in tempo (sub.)
f sub.
Ped.
Ped.
f
Ped.
Ped.


f
p
Ped.
Ped.
Ped.
poco allarg.
poco rall.
f
mf
Ped.
Ped.
dim.
pp


poco a poco animato
p
Ped.
pp cresc.
mp cresc.
f
cresc.
molto

Largamente

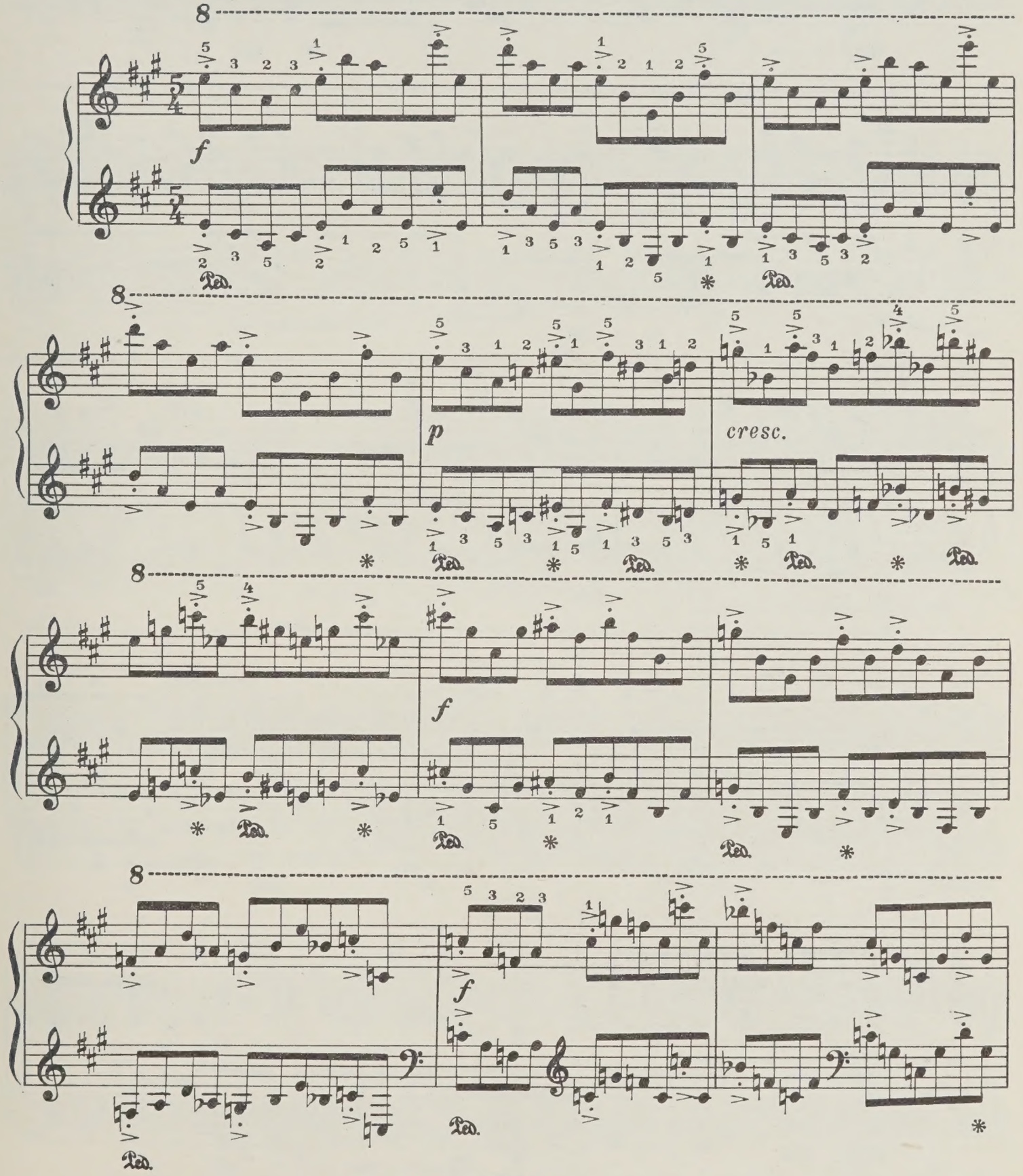


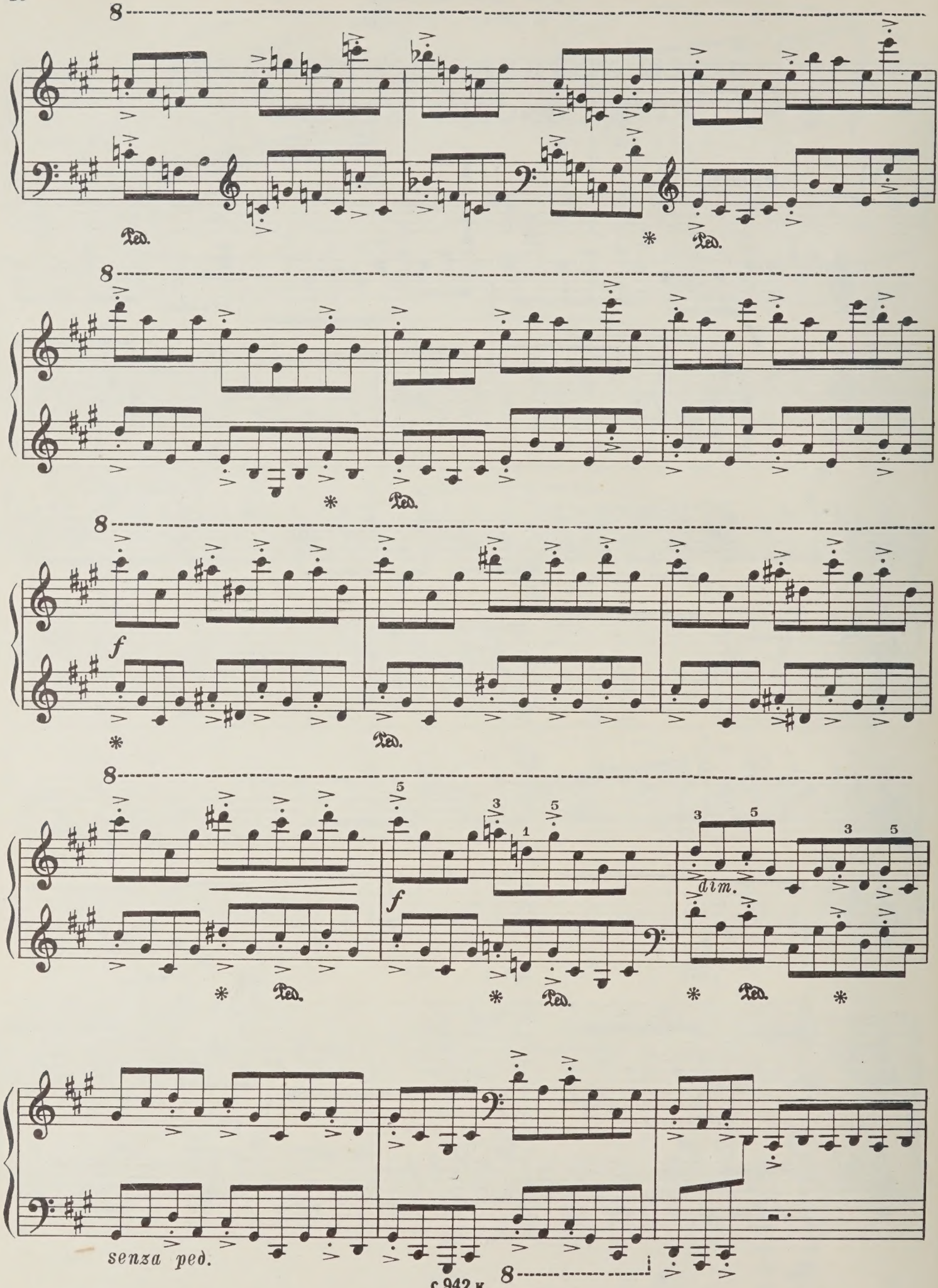
ПЯТЬ КОНЦЕРТНЫХ ЭТЮДОВ
FIVE CONCERT ETUDES

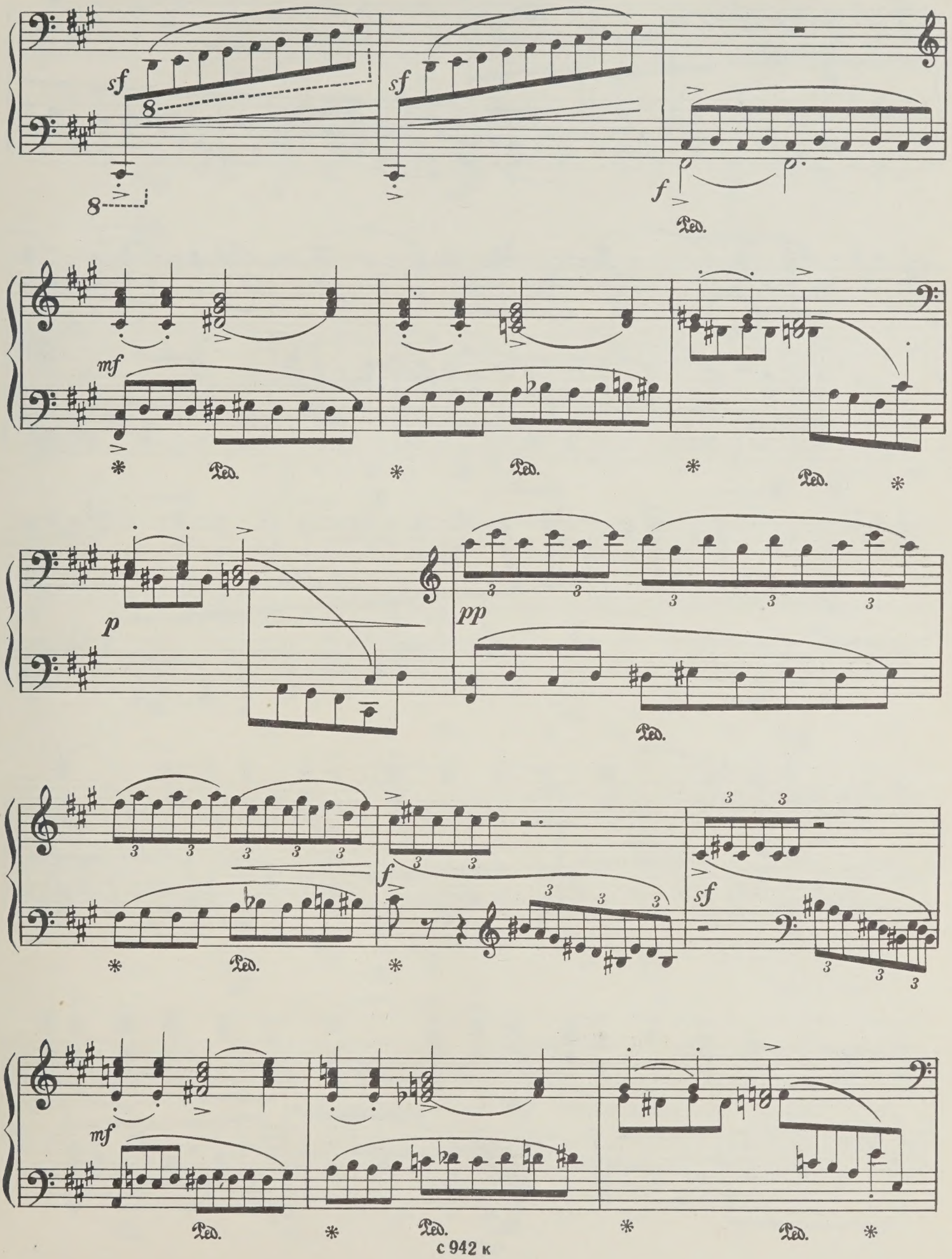
Соч. 15
Op. 15

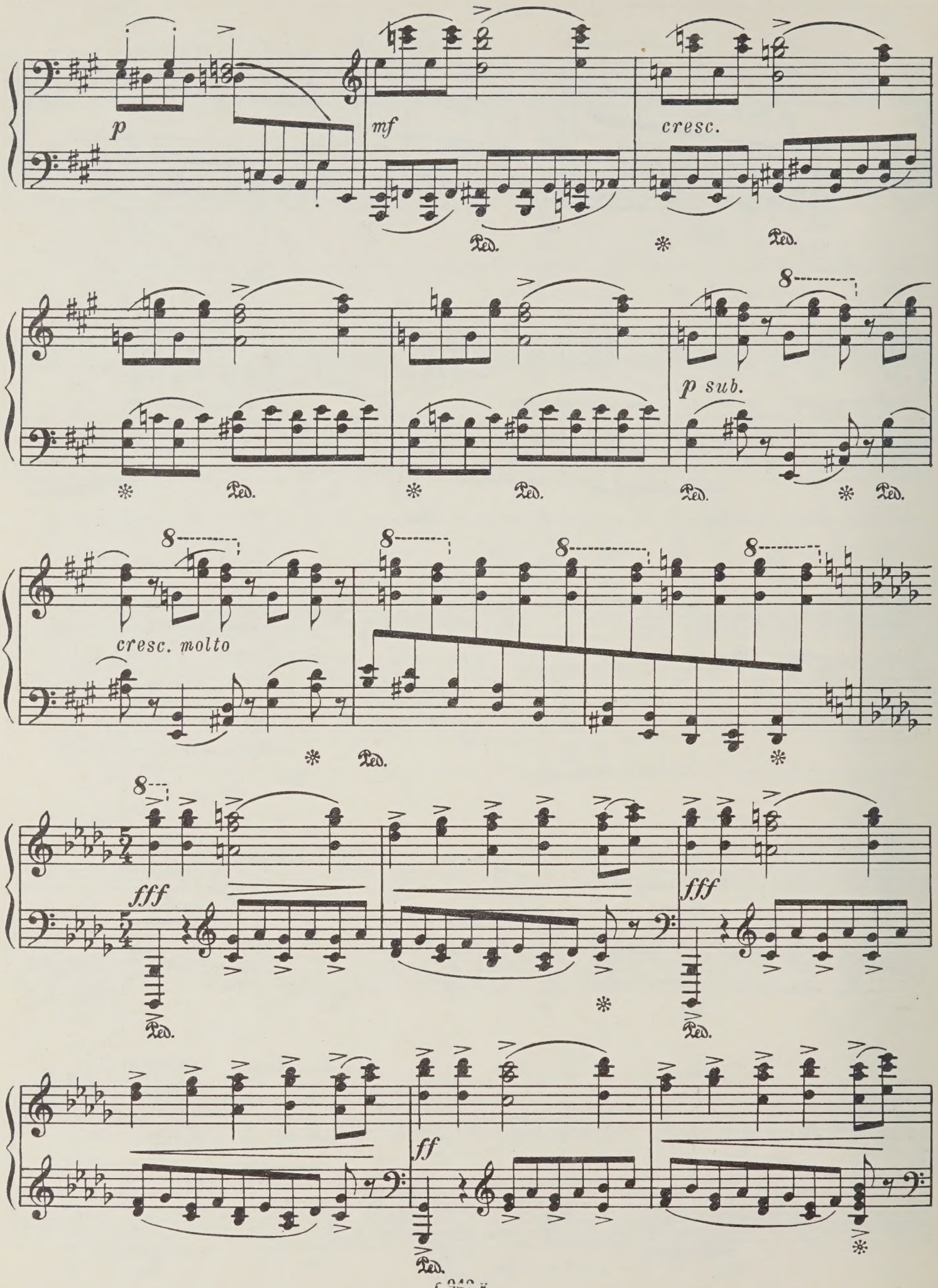
I

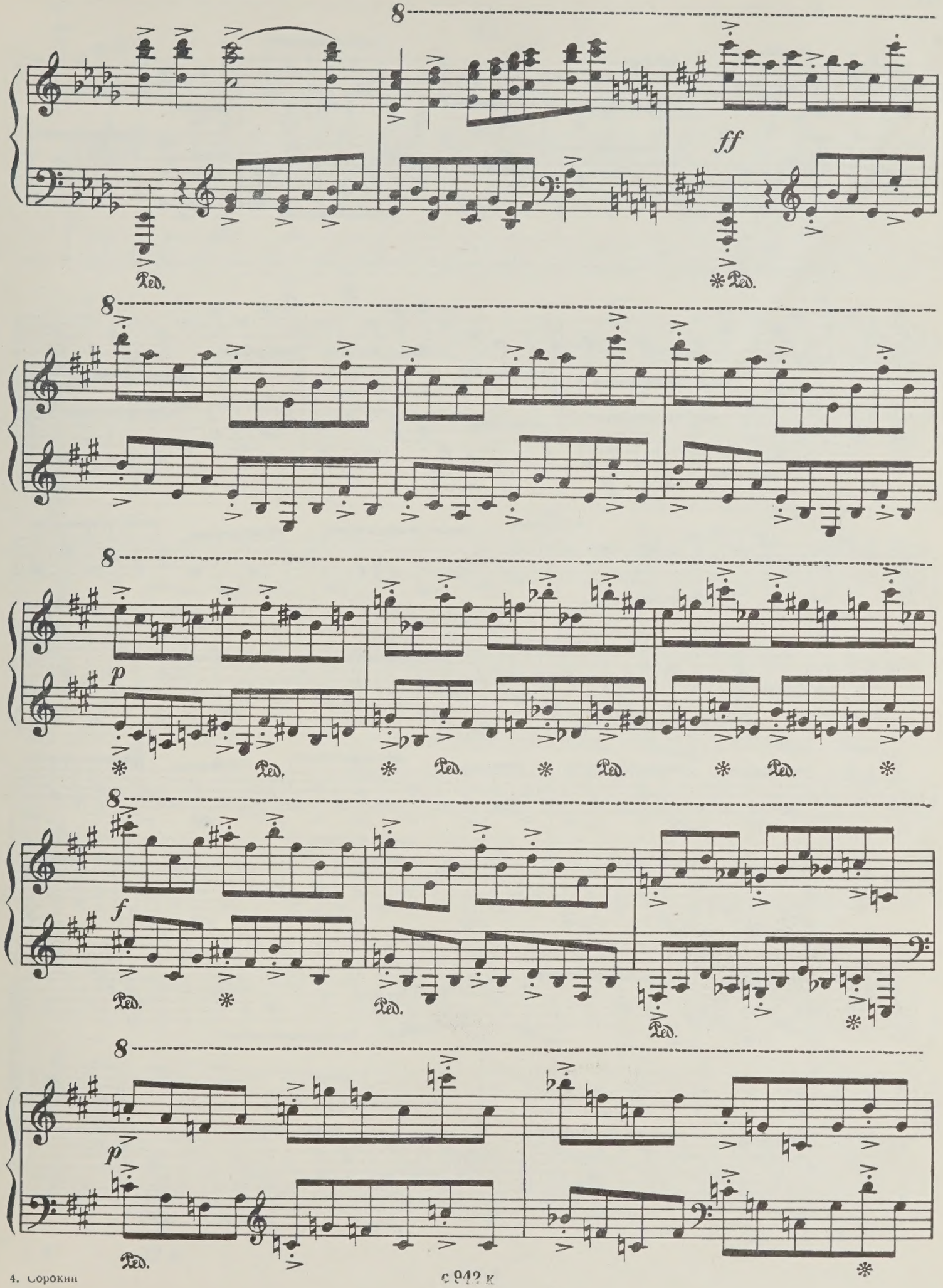
Presto

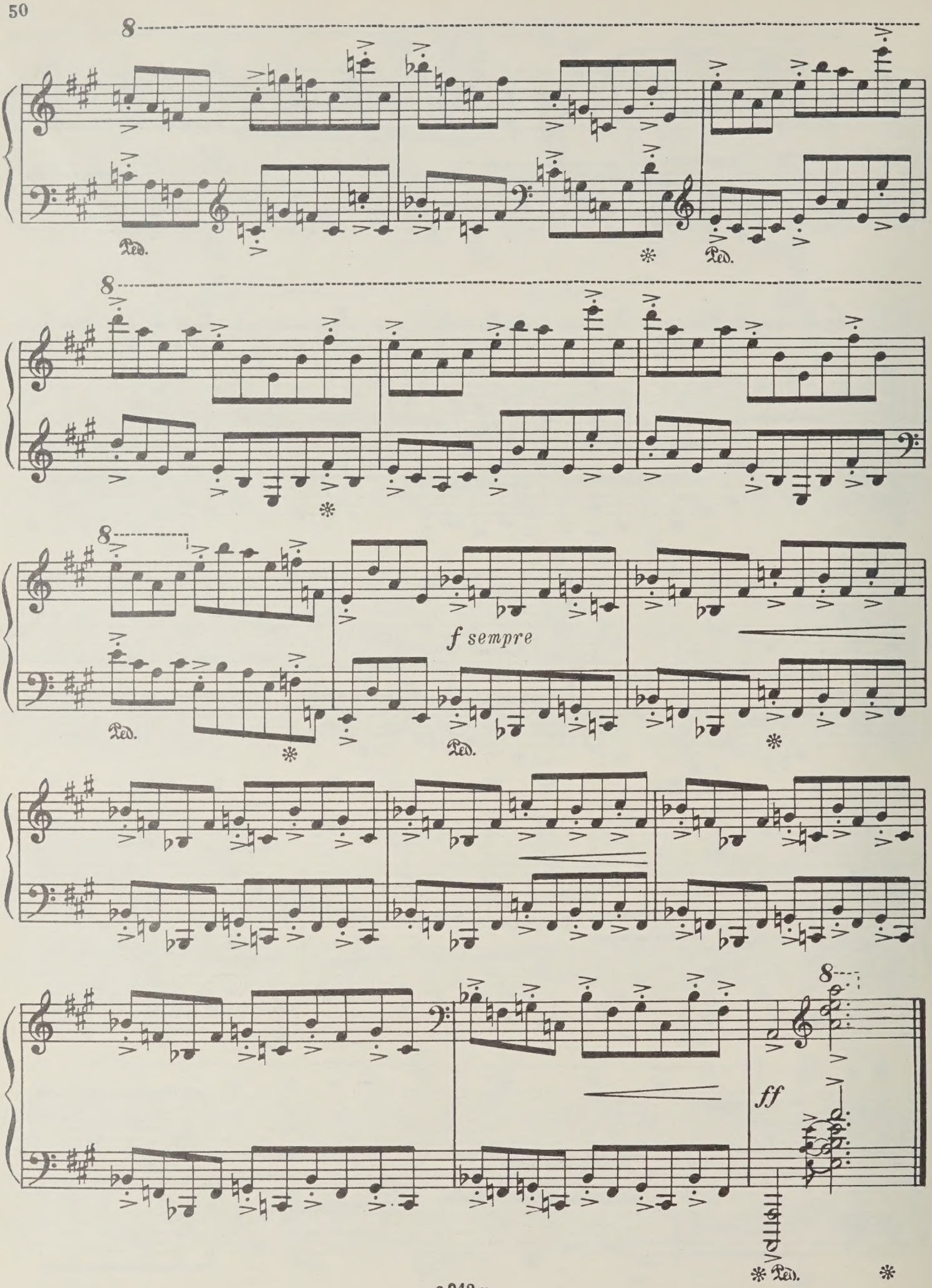



8
Ped.
*
8
Ped.
*
8
f
Ped.
*
8
5
3
1
5
f
dim.
3
5
3
5
Ped.
*
Ped.
*
Ped.
*
senza ped.
8

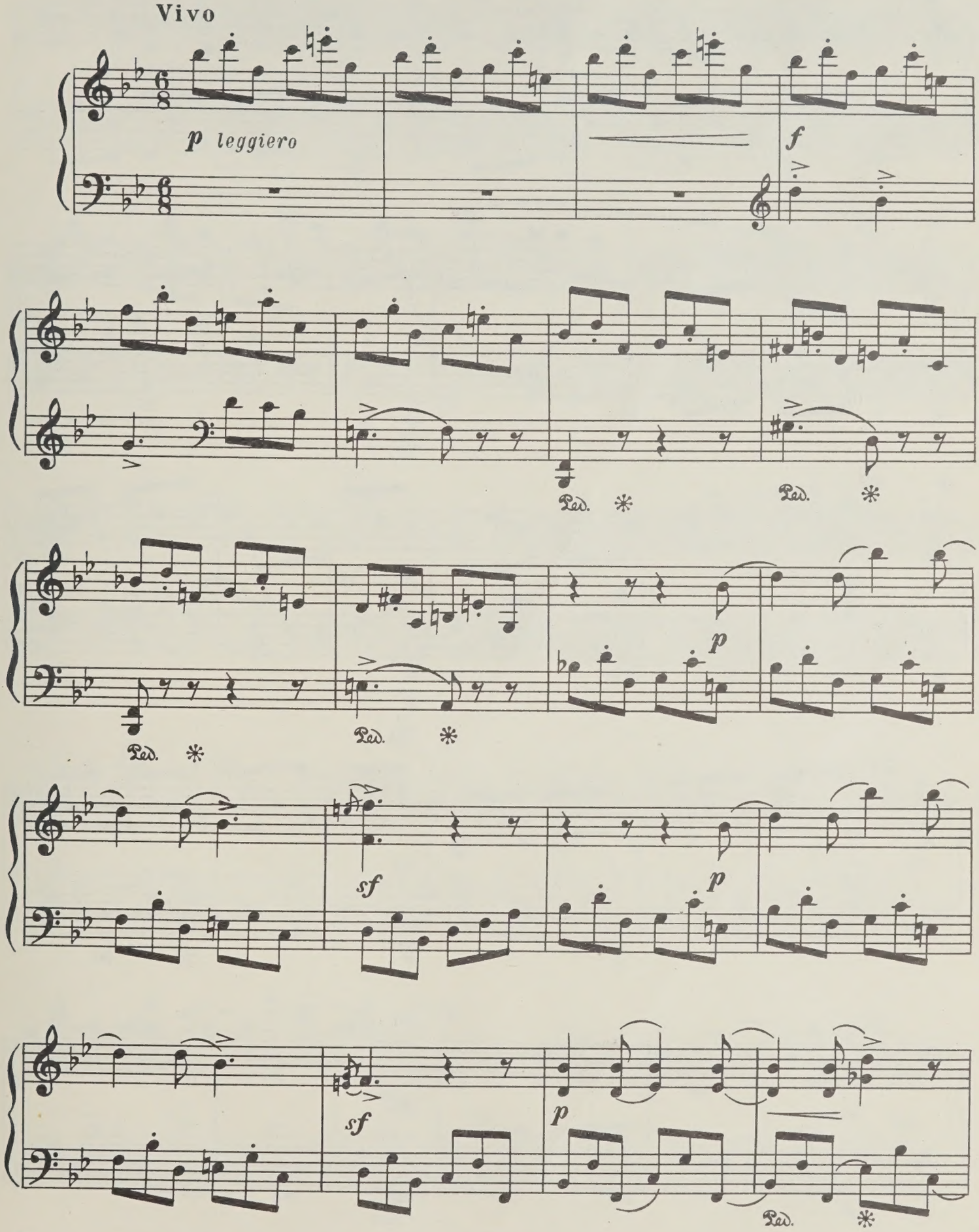

sf
8
sf
f
Ped.
mf
Ped.
Ped.
Ped.
p
pp
Ped.
f
sf
Ped.
mf
Ped.
Ped.
Ped.

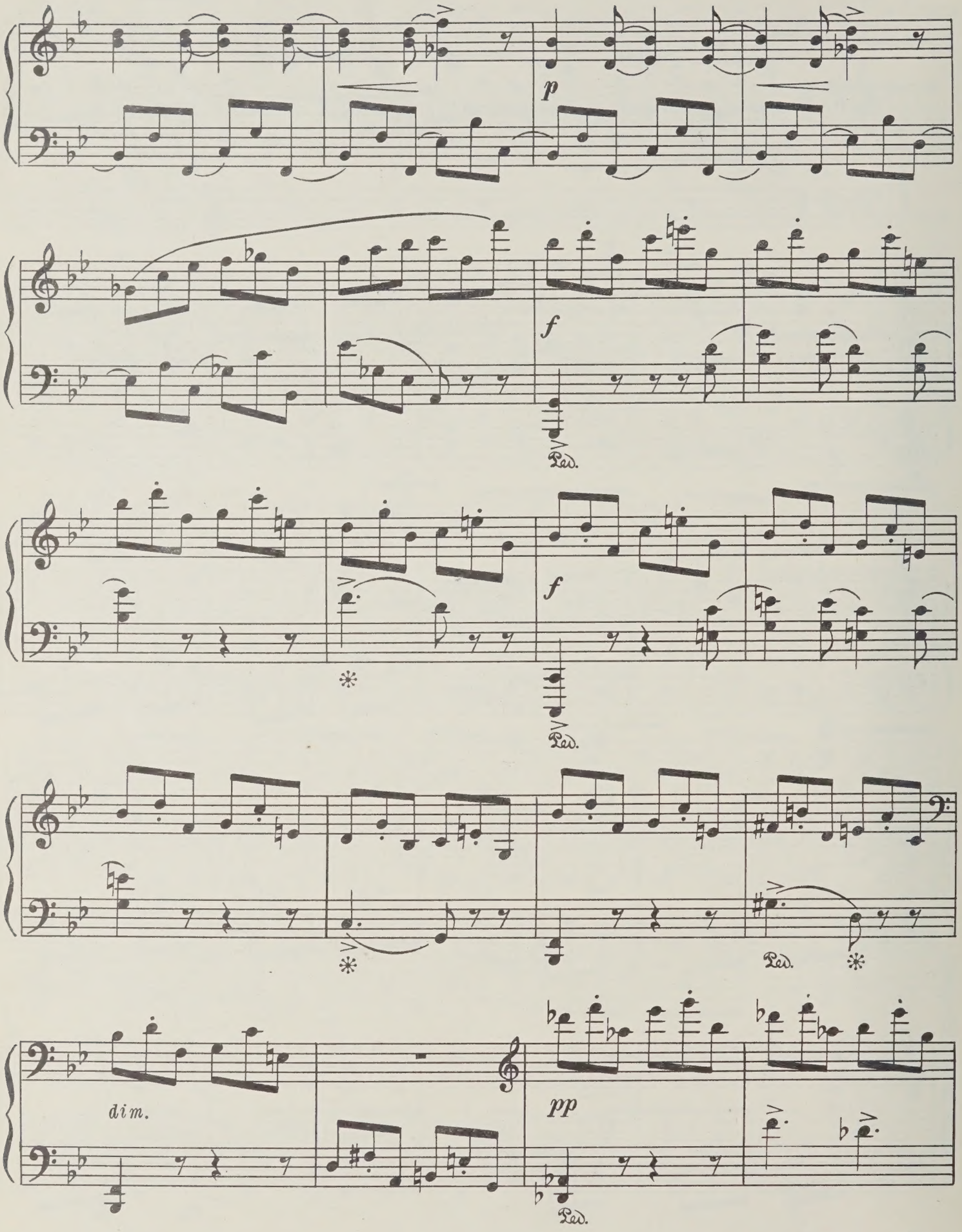

p
mf
cresc.
Ped.
p sub.
cresc. molto
fff
ff

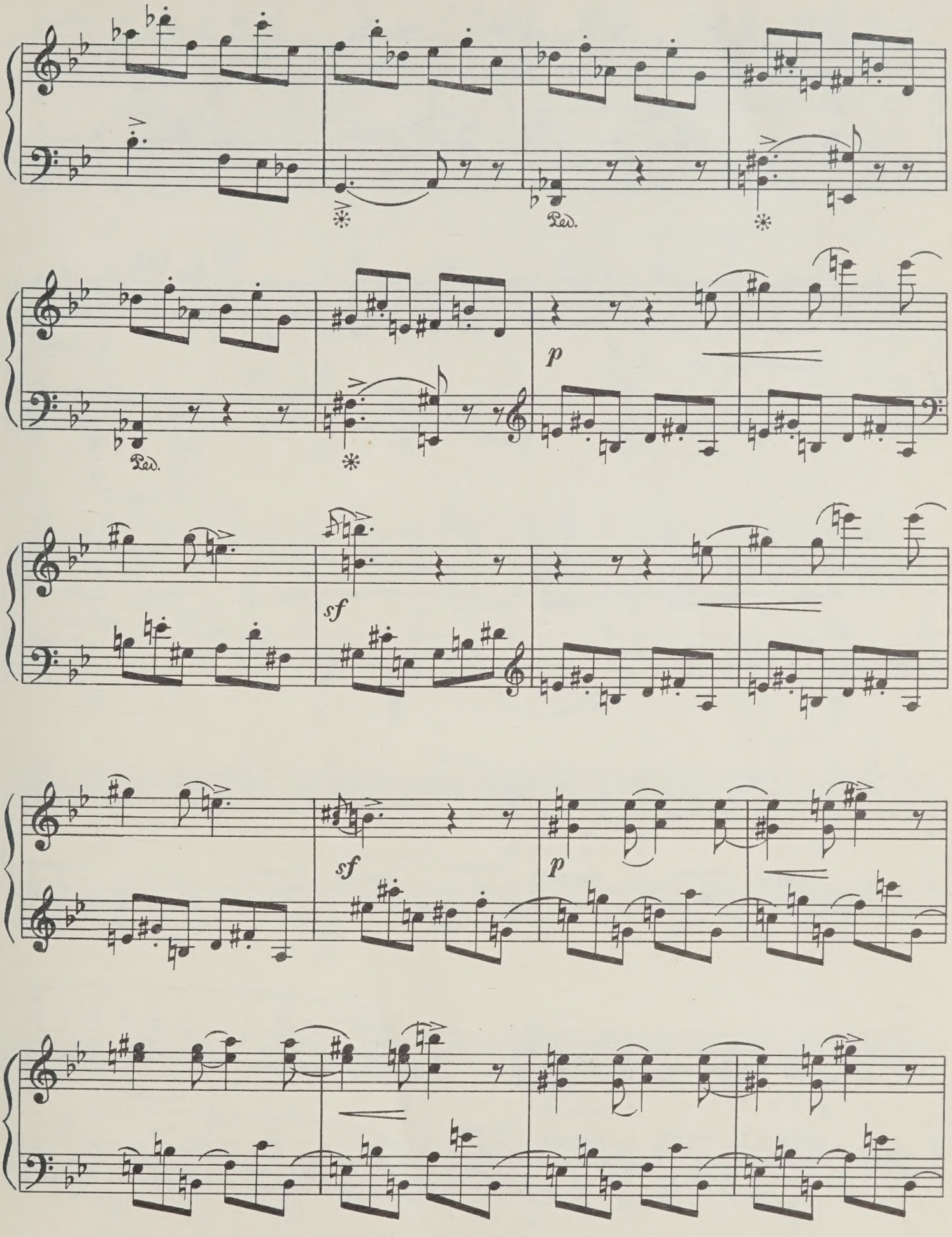

8
ff
Ped.
8
8
p
Ped.
8
f
Ped.
8
p
Ped.

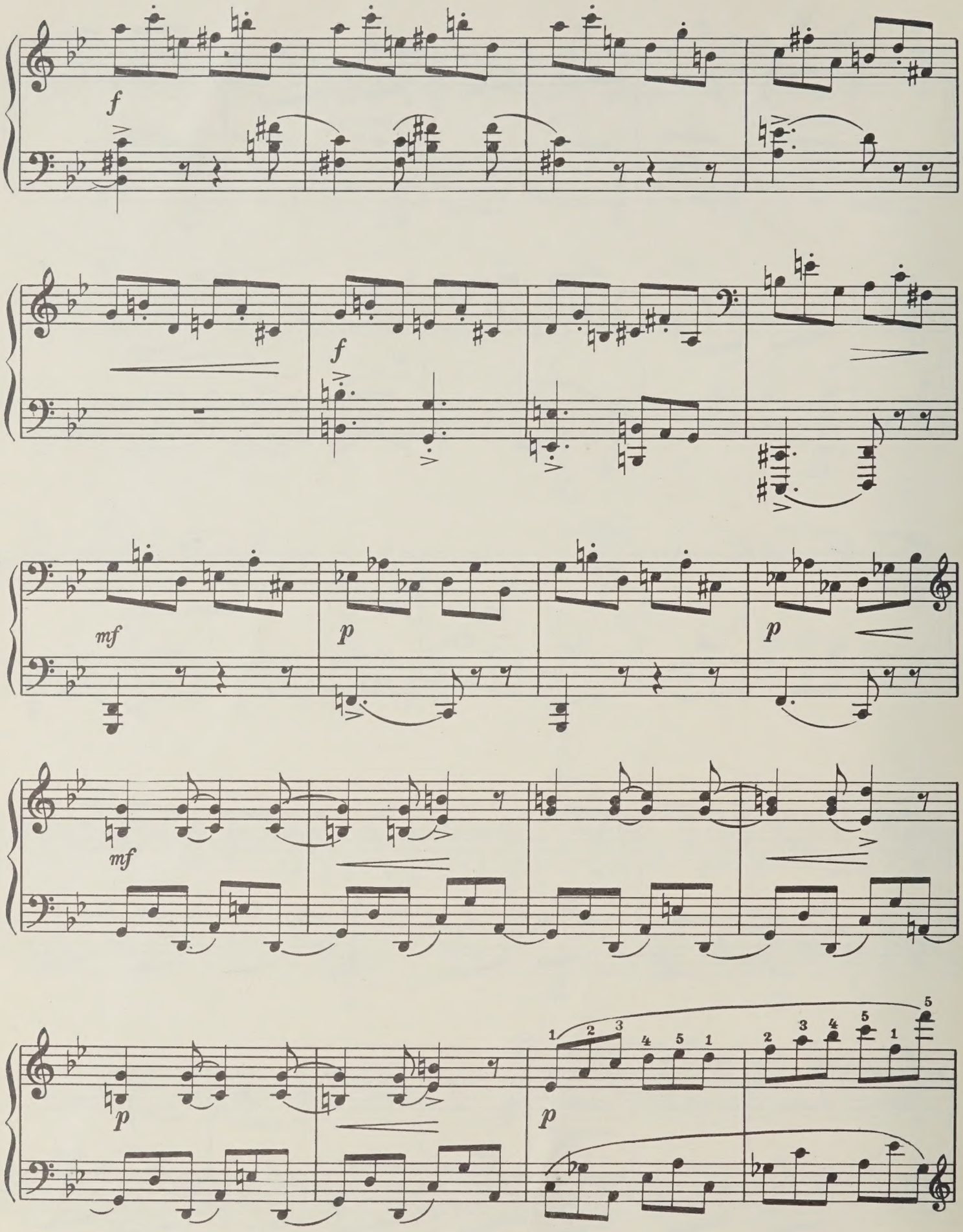

8
Ped.
*
Ped.
8
*
8
Ped.
*
f sempre
Ped.
*
8
ff
* Ped.
*

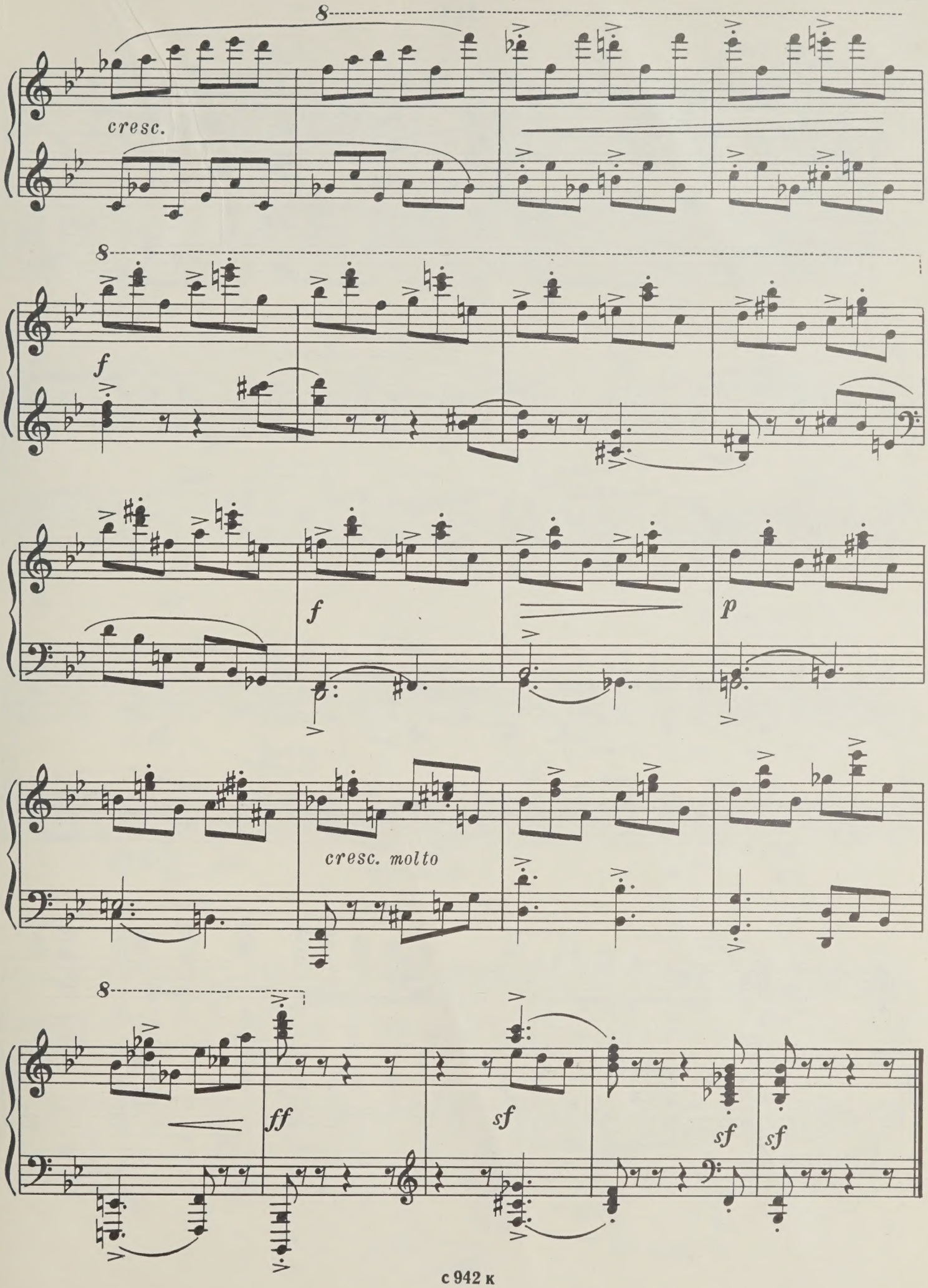
II



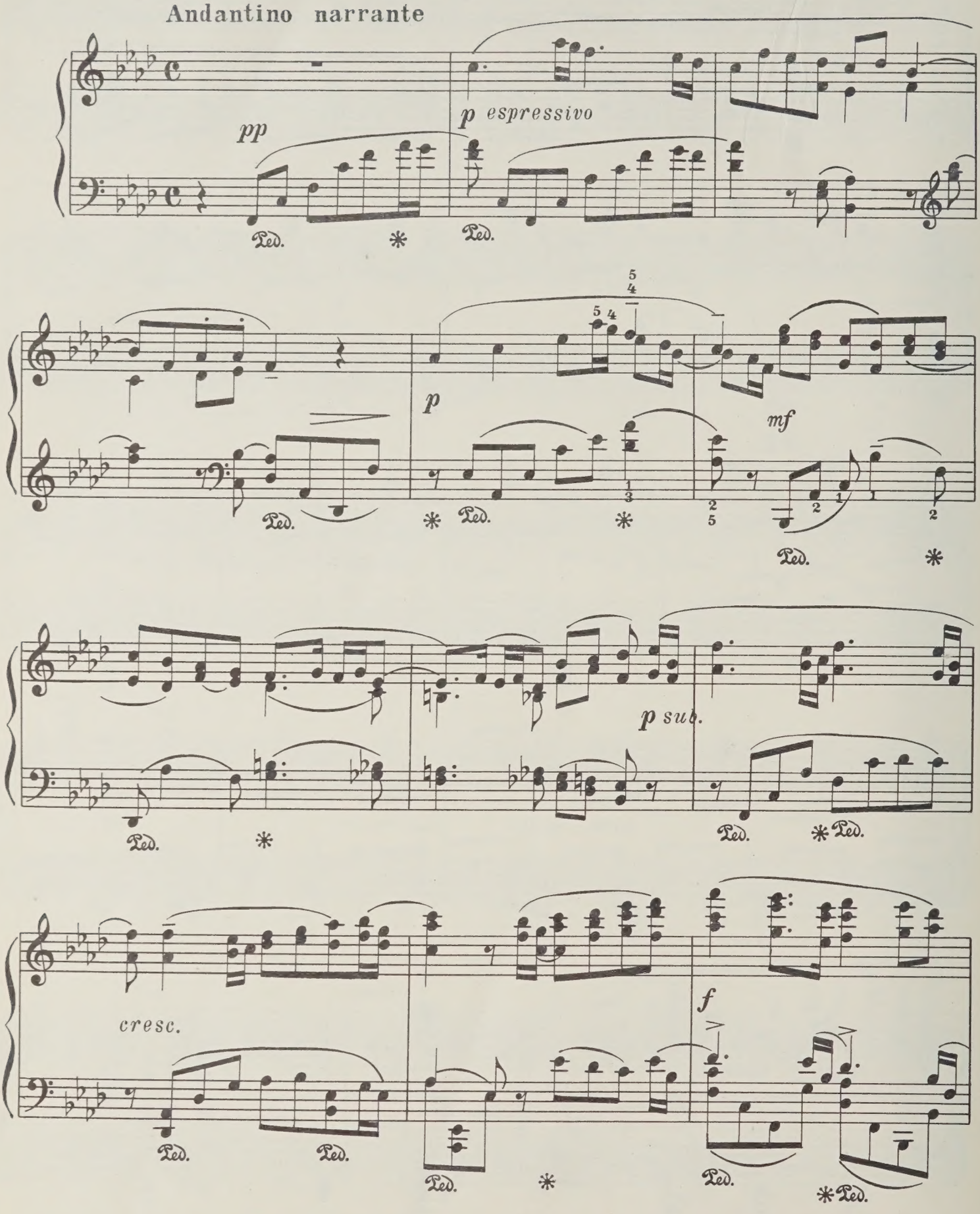

p
f
Ped.
f
Ped.
Ped.
dim.
pp
Ped.

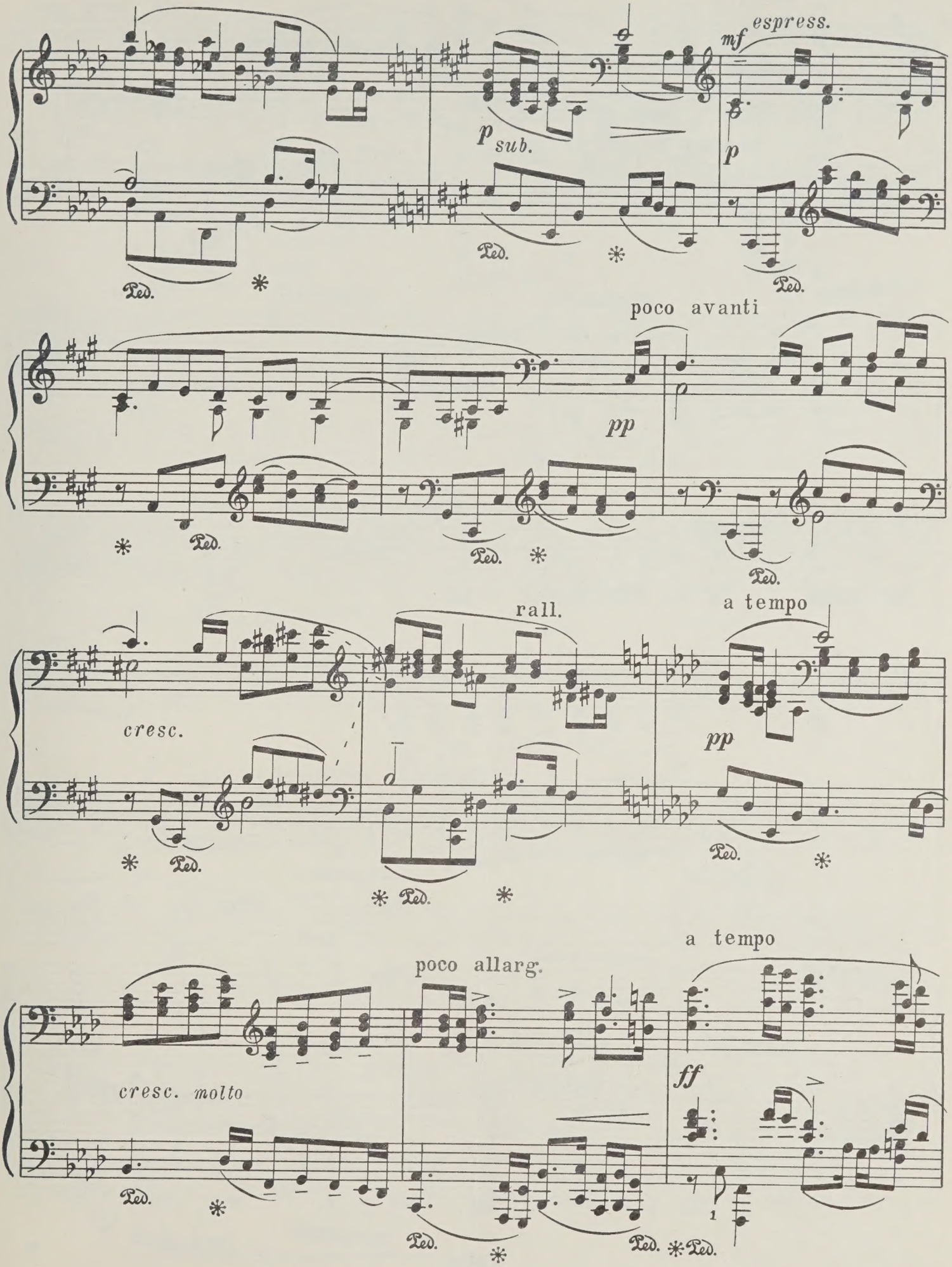

Ped.
Ped.
p
sf
sf
p

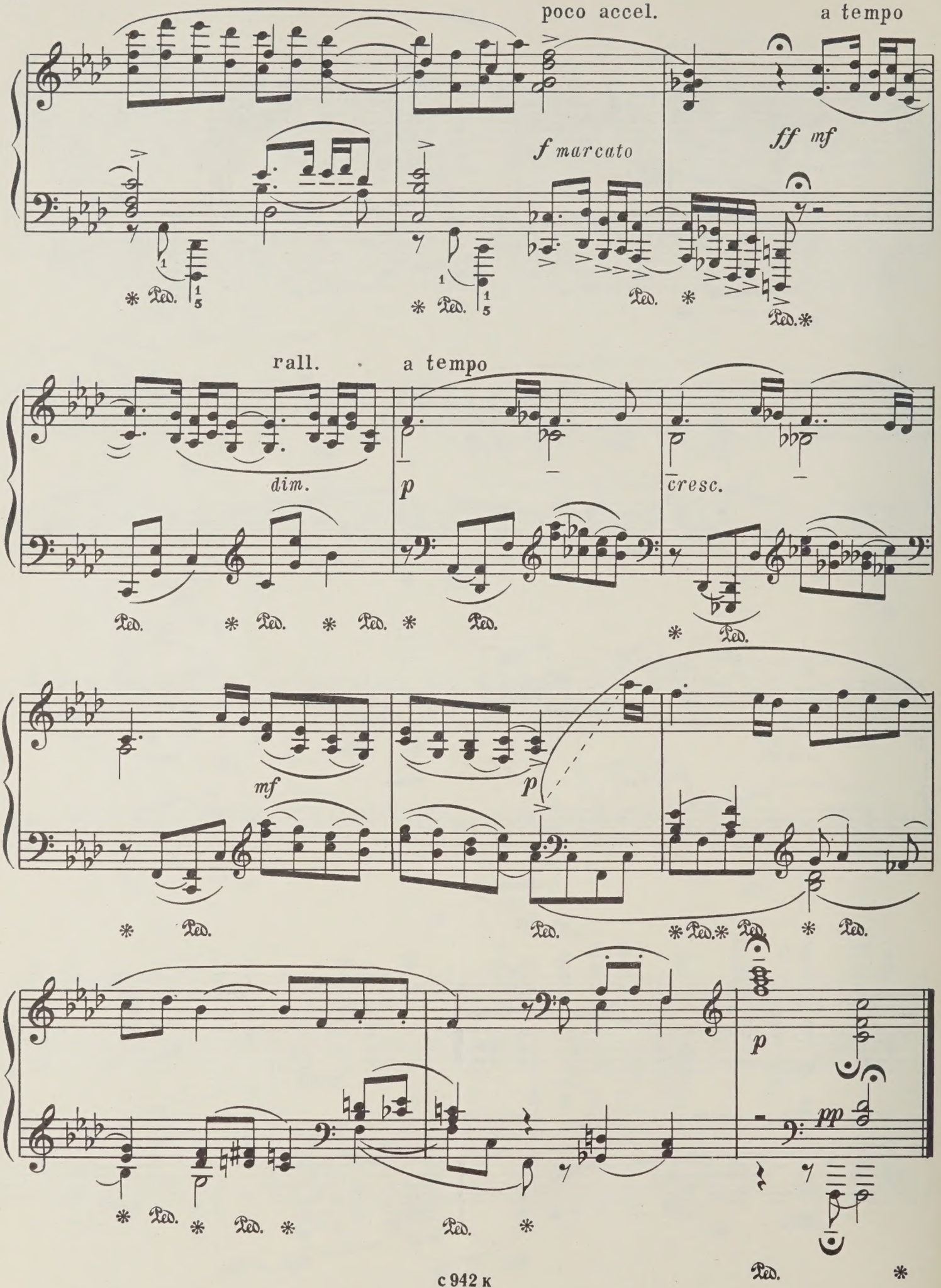

f
f
mf
p
p
mf
p
p


8
cresc.
8
f
f
p
cresc. molto
8
ff
sf
sf
sf

III

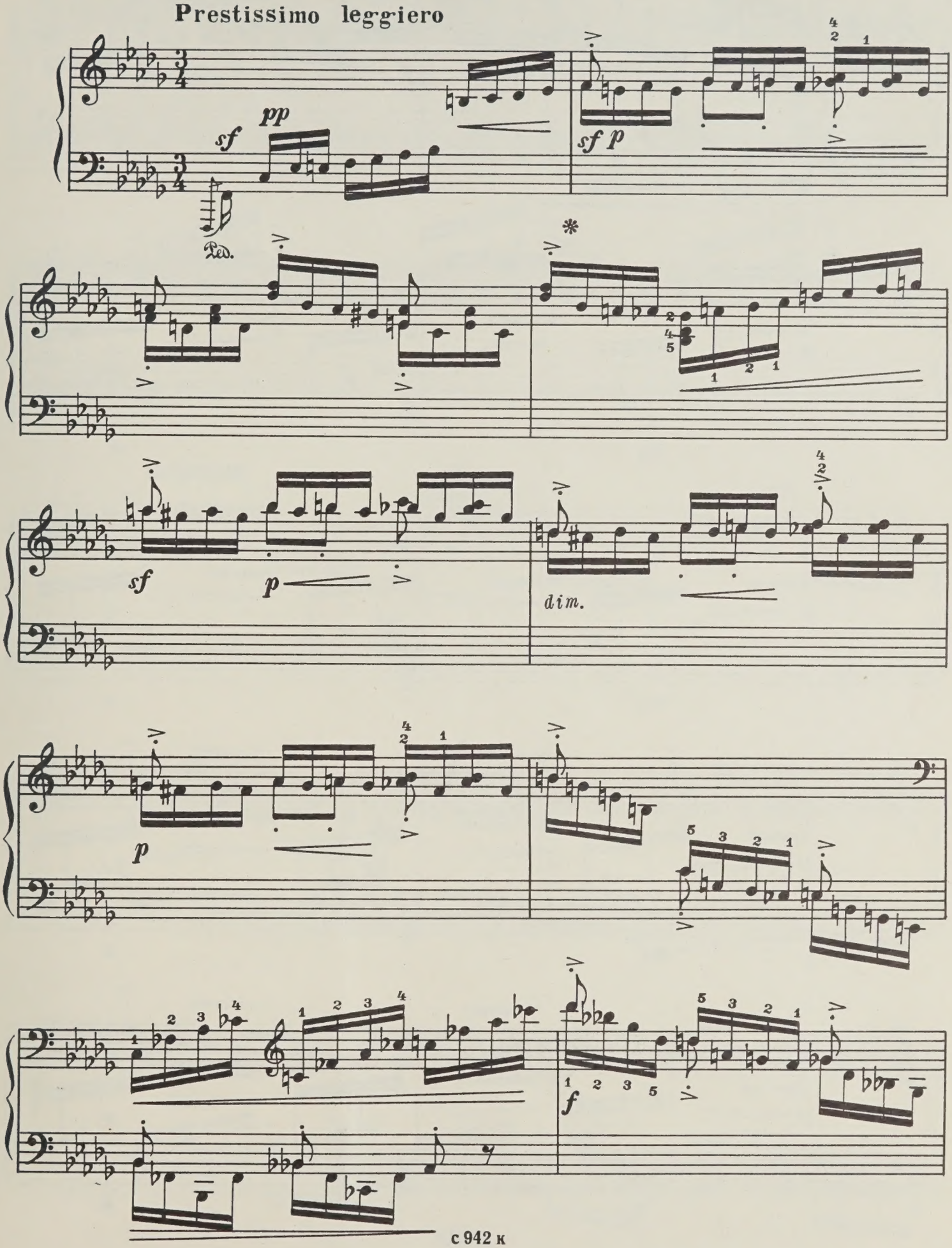


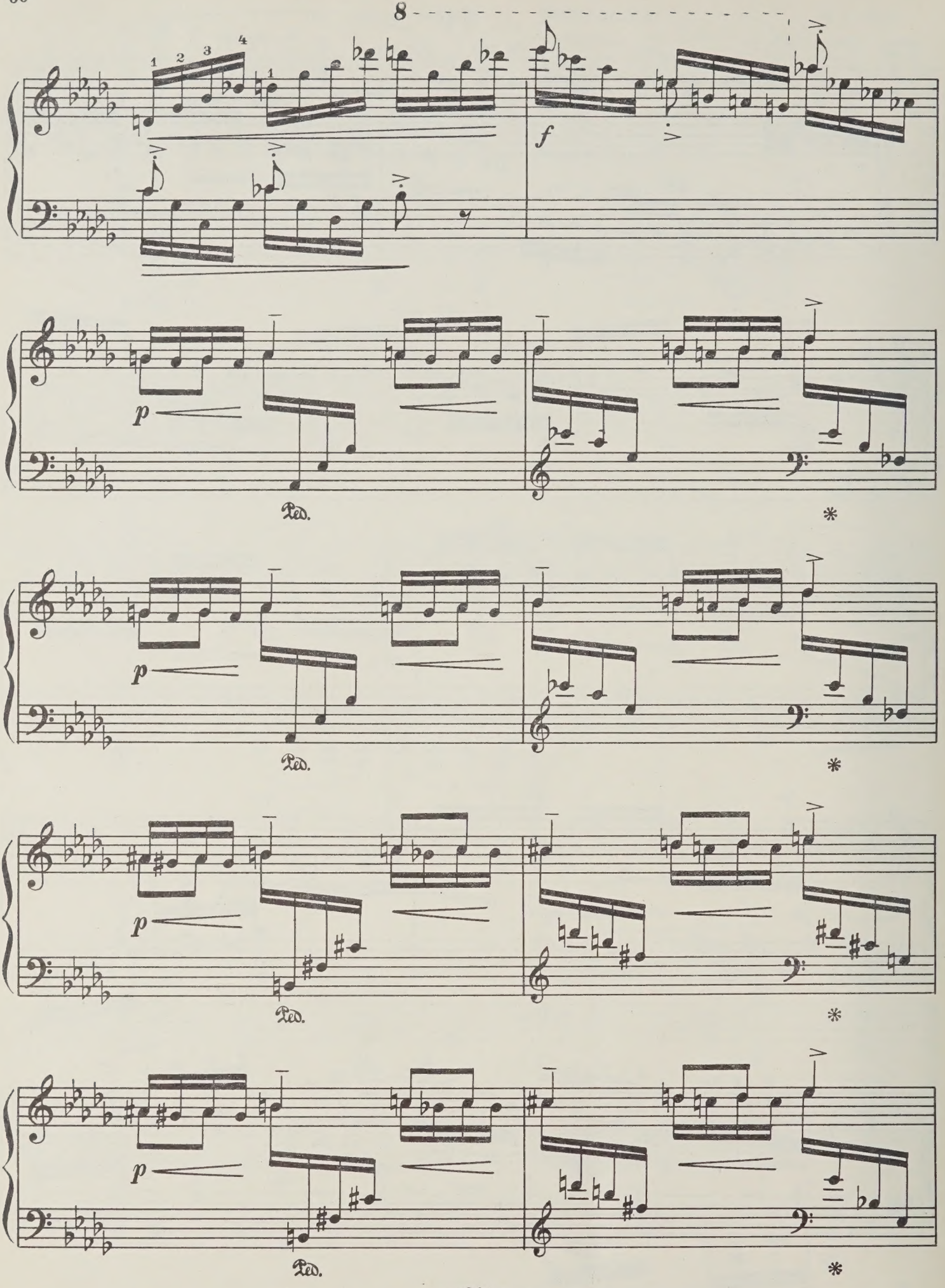

mf espress.
p sub.
p
Ped.
poco avanti
pp
rall.
a tempo
cresc.
pp
poco allarg.
a tempo
cresc. molto
ff

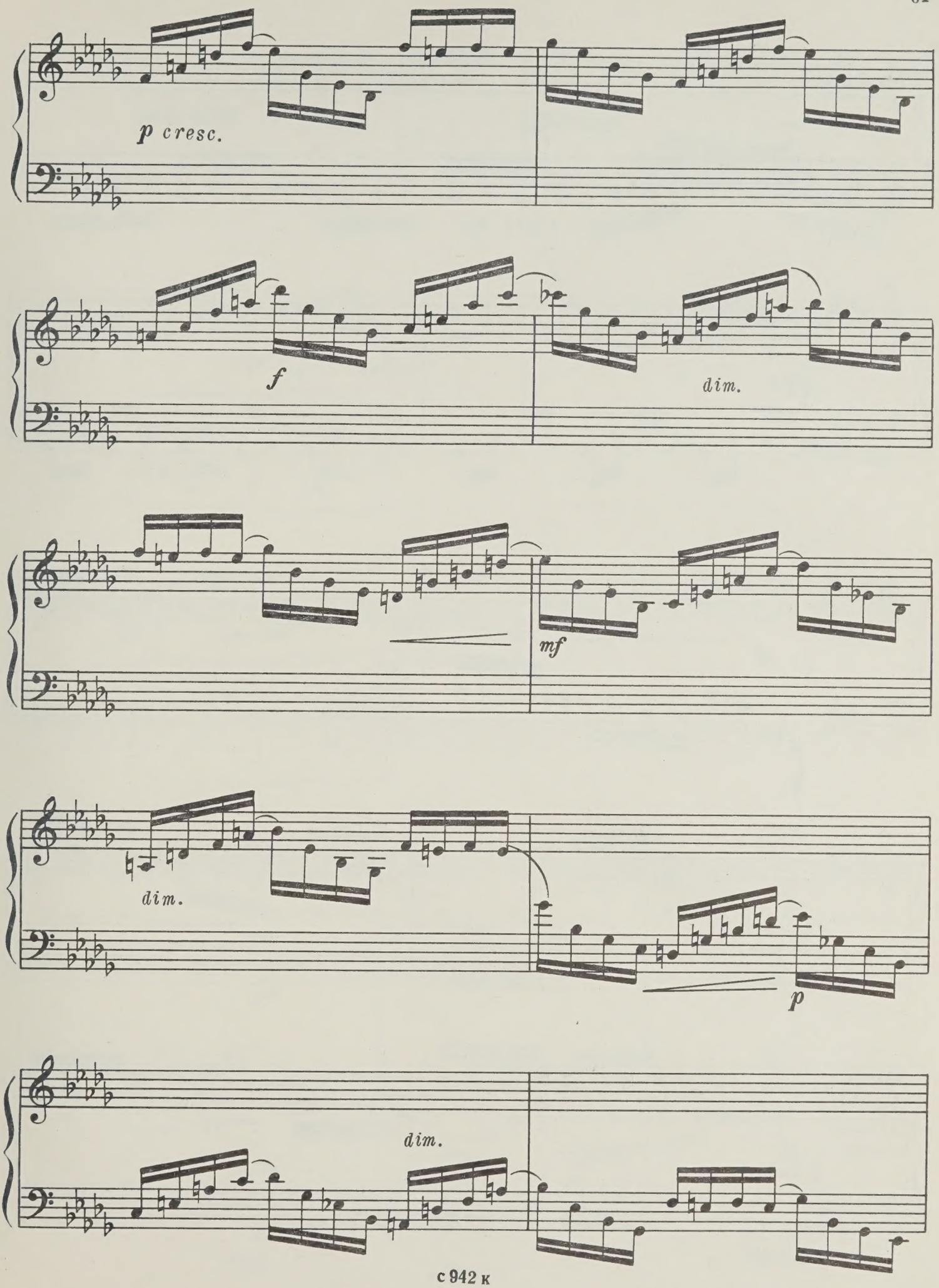

poco accel.
a tempo
f marcato
ff mf
rall.
a tempo
dim.
p
cresc.
mf
p
p
pp

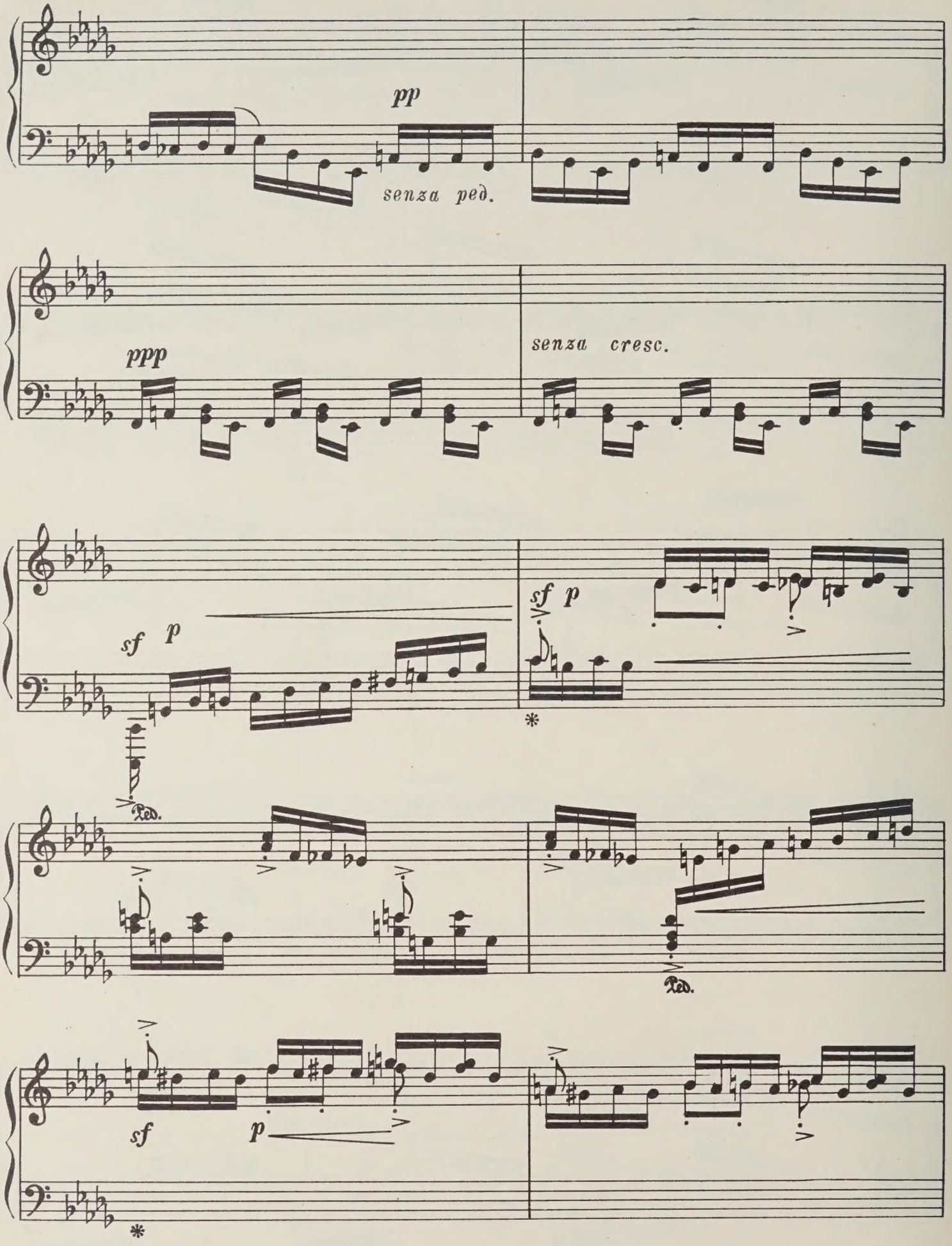
IV

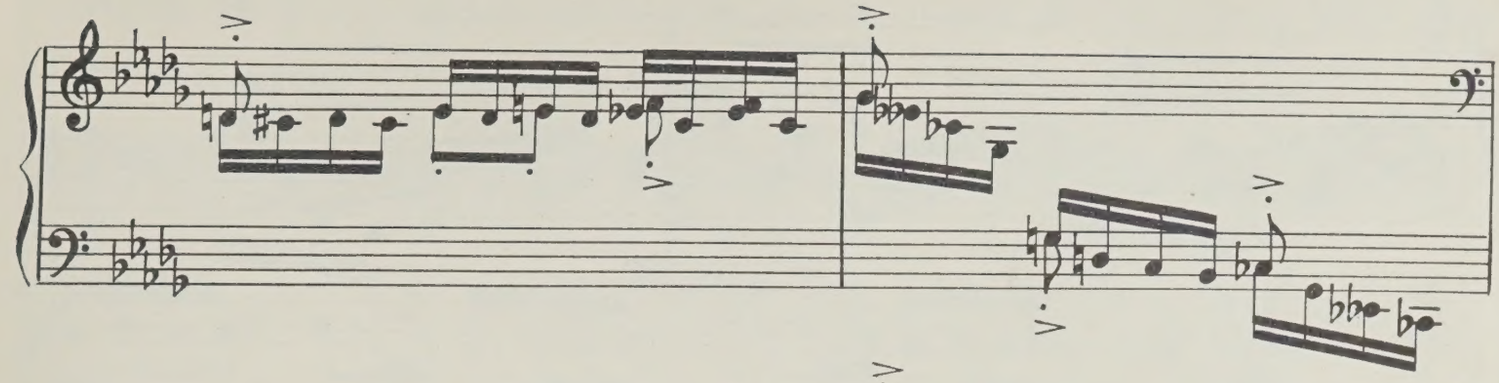
Prestissimo leggiero

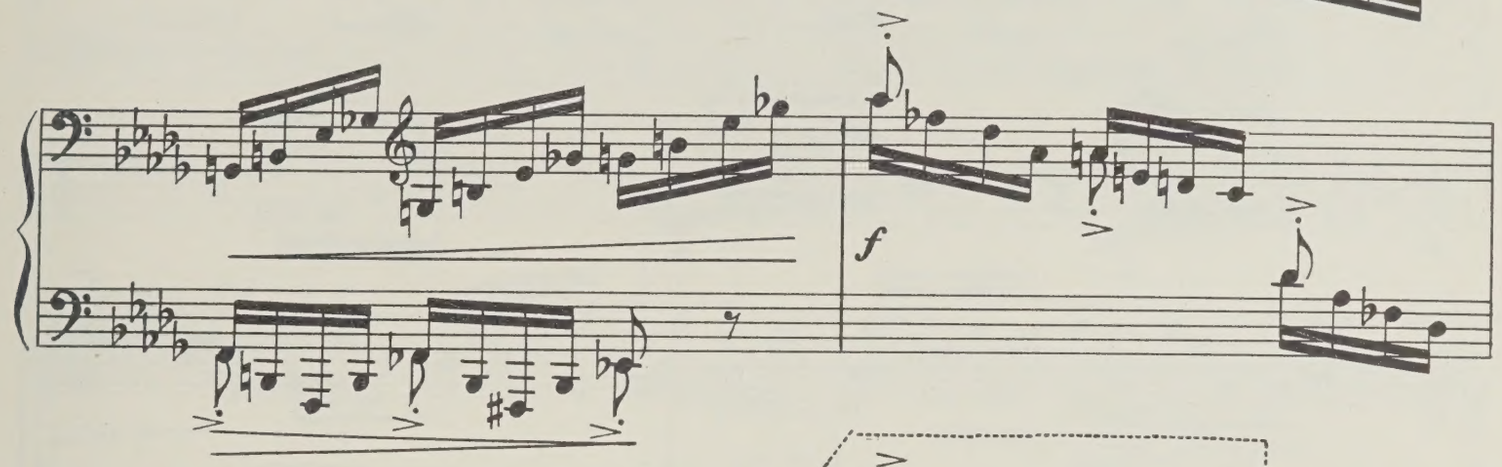


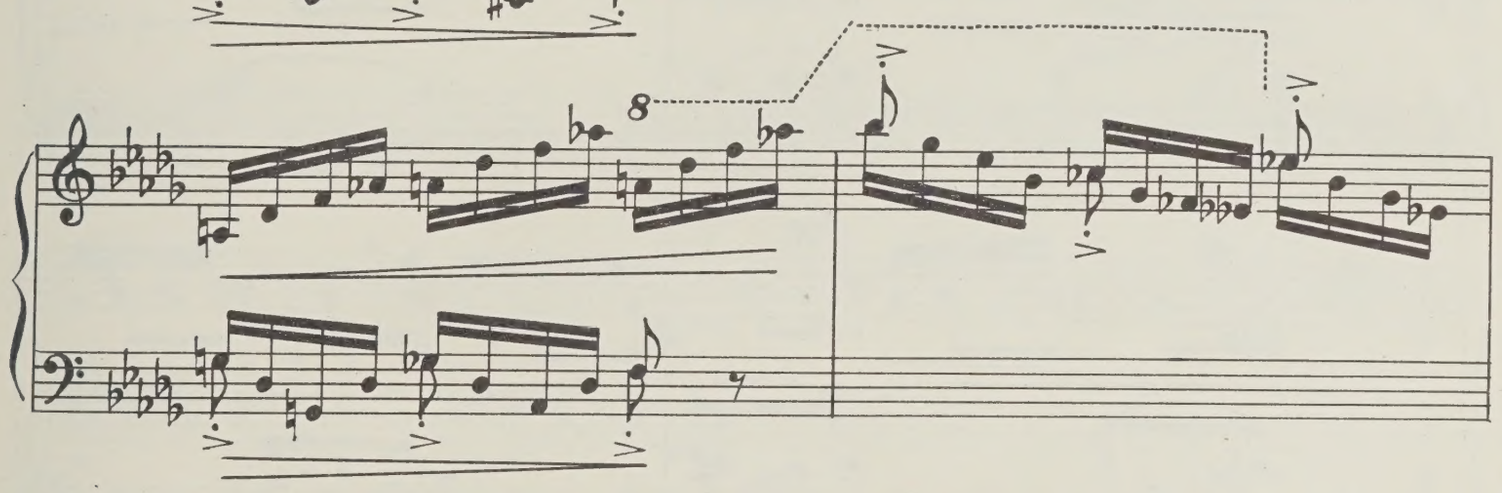

8
f
p
Ped.
*


p cresc.
f
dim.
mf
dim.
p
dim.

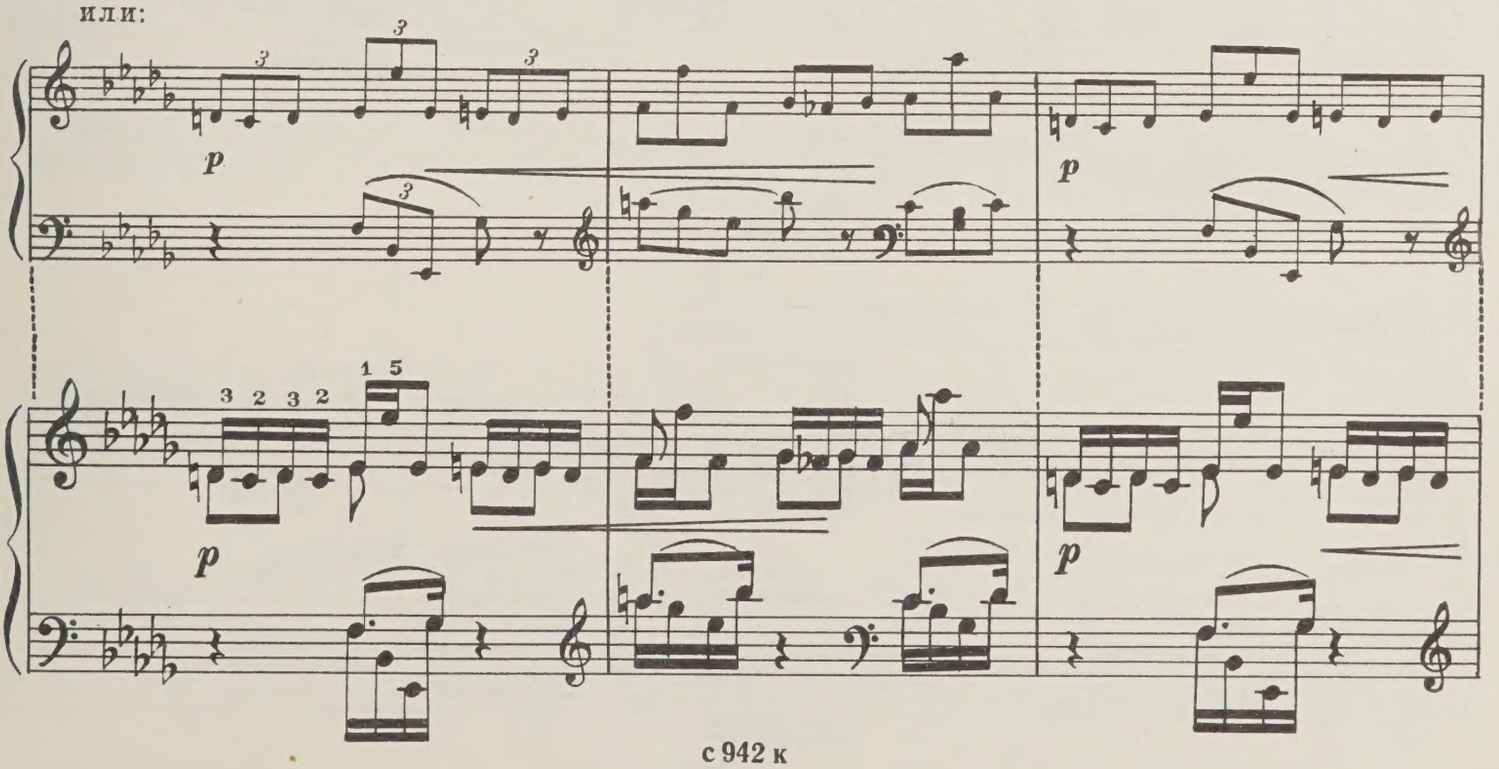

pp
senza ped.
ppp
senza cresc.
sf p
sf p
Ped.
Ped.
sf
p
*
*

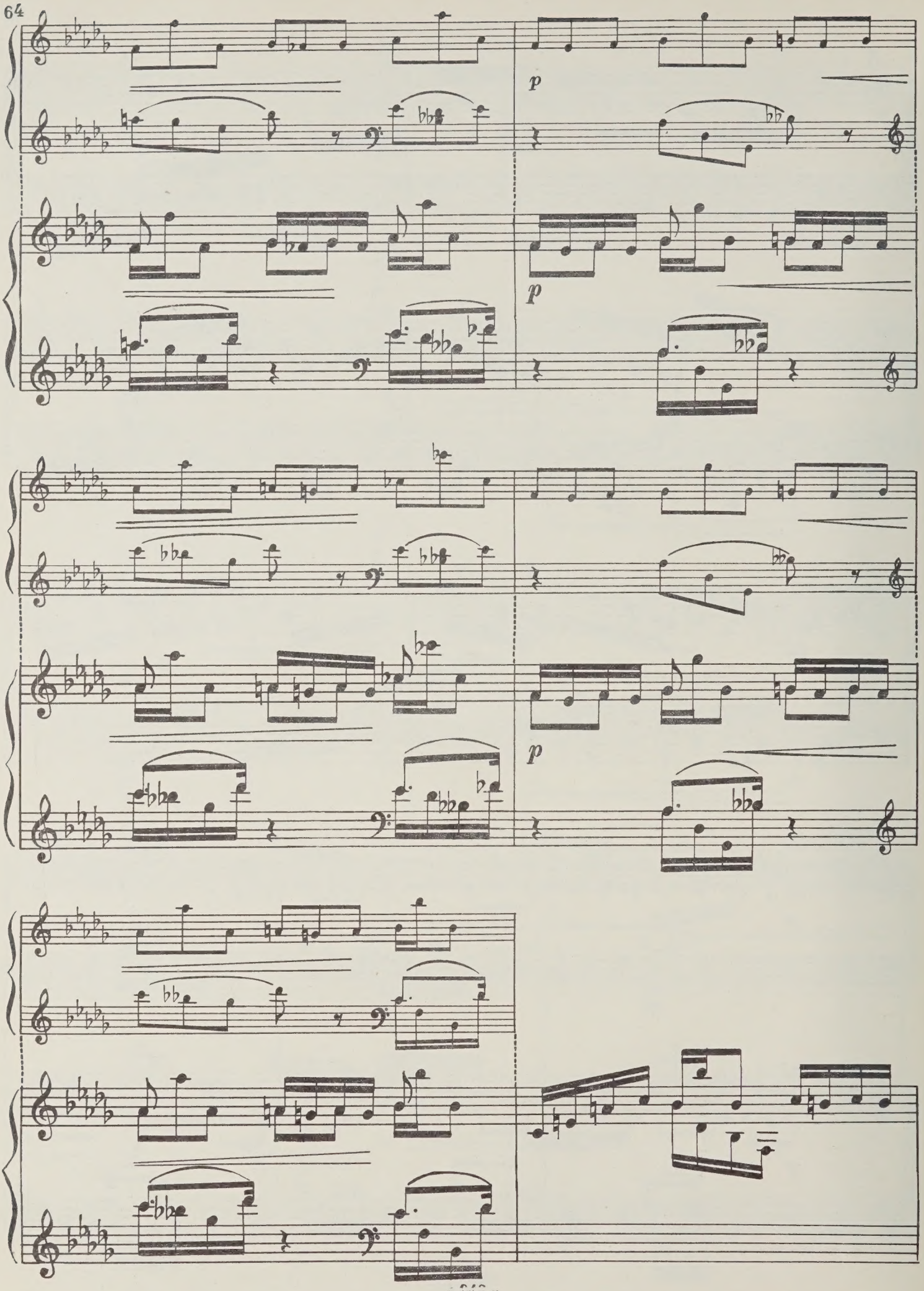


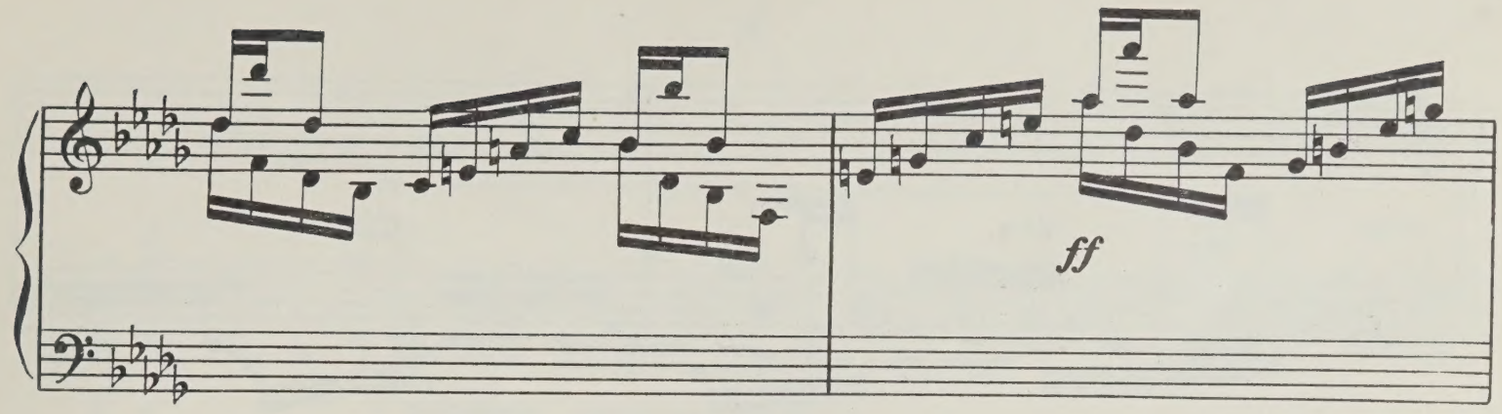


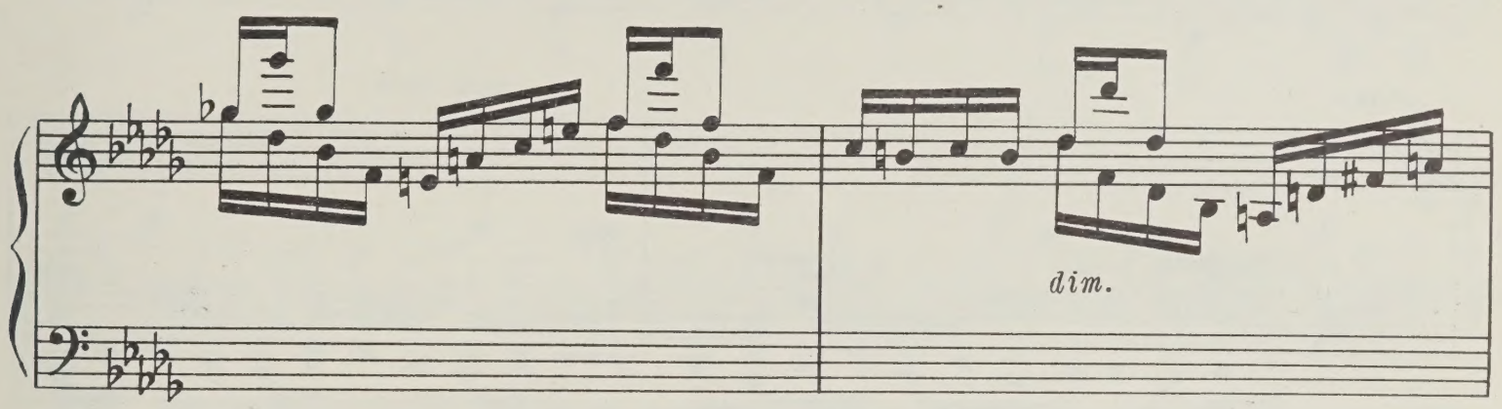


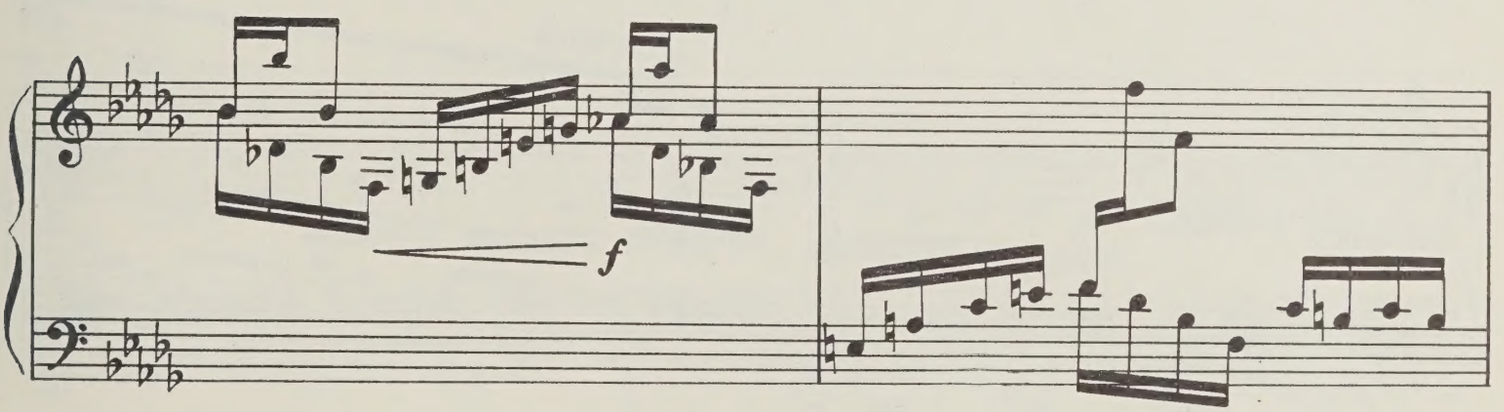
или:

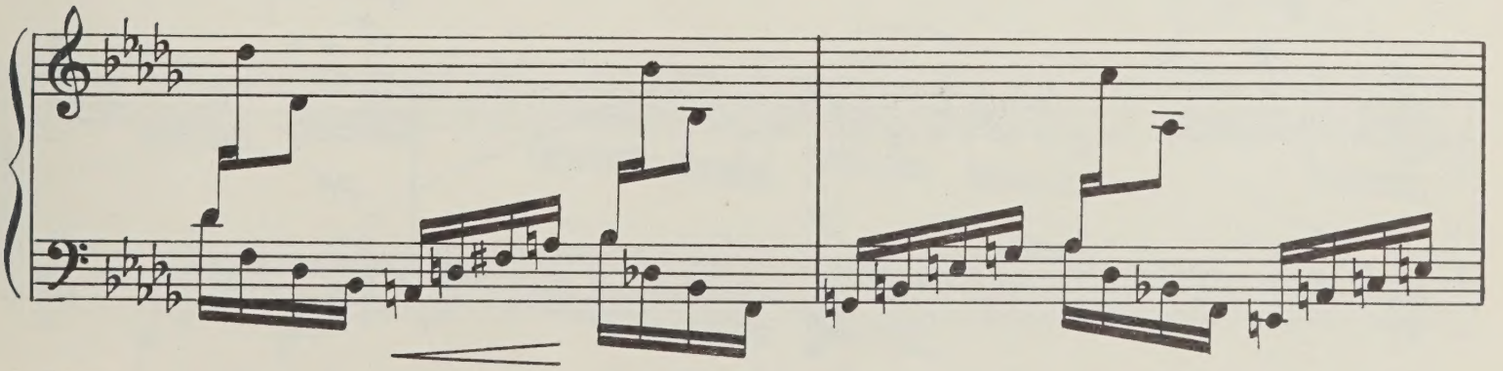


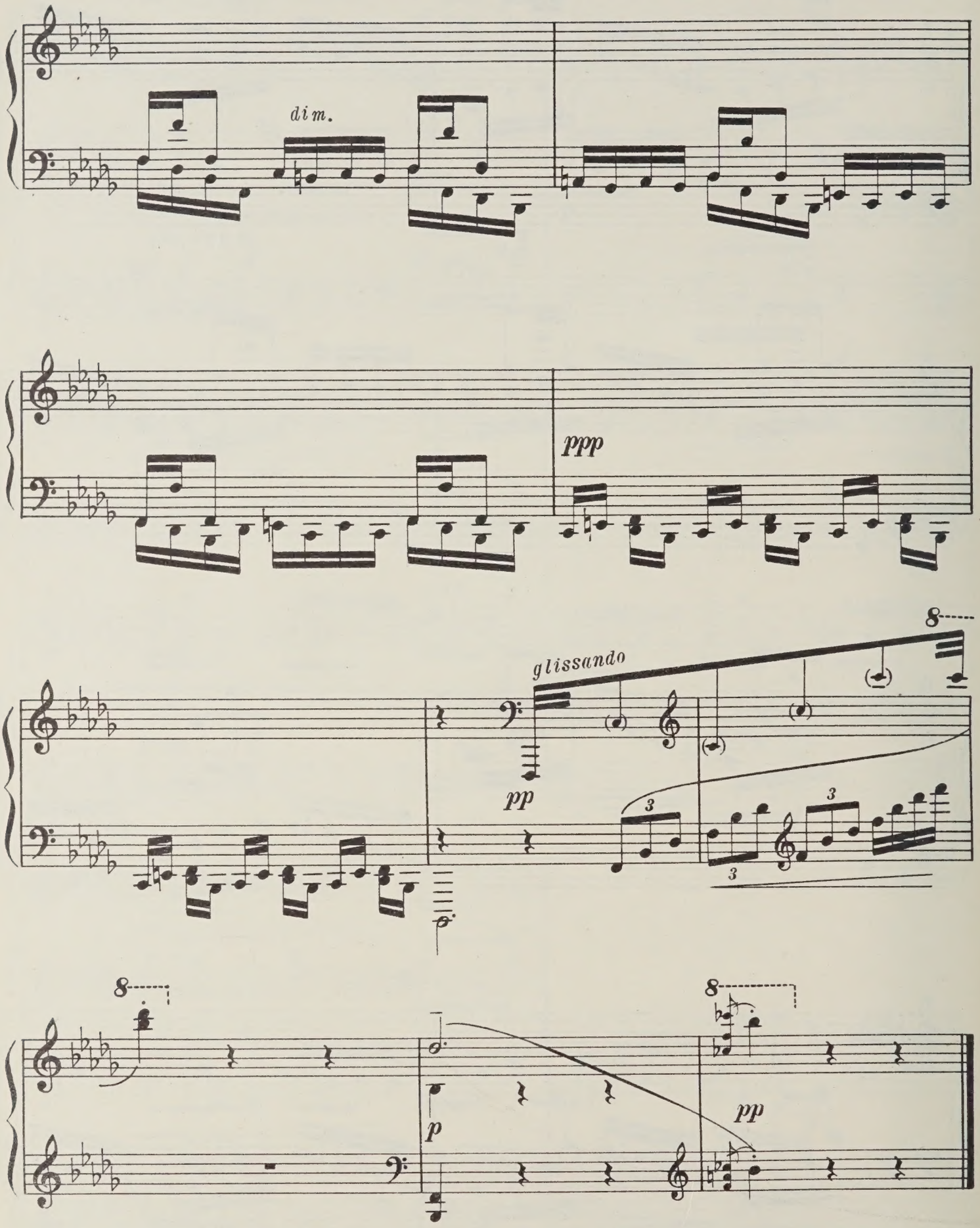

p
p
p


ff

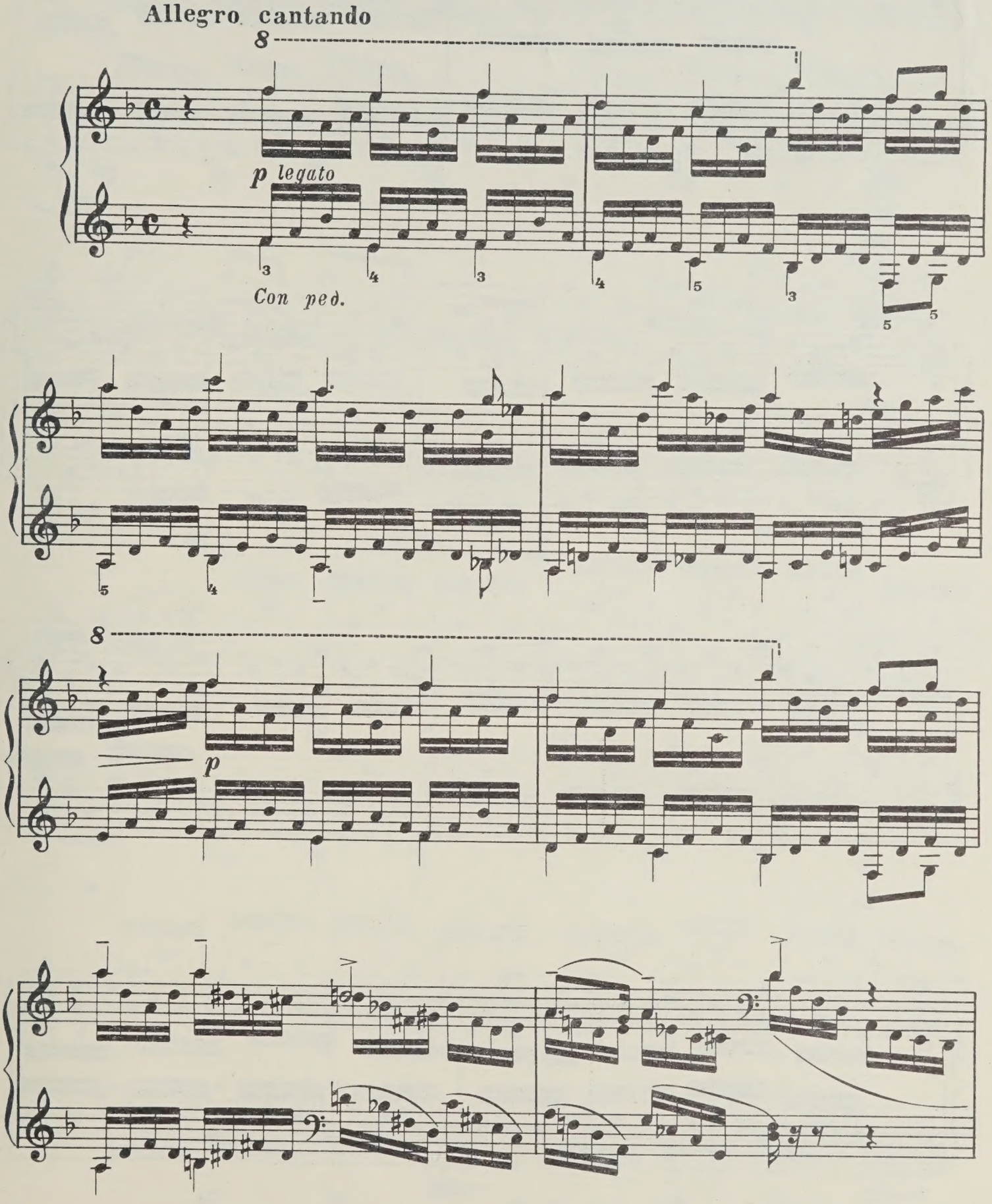

dim.

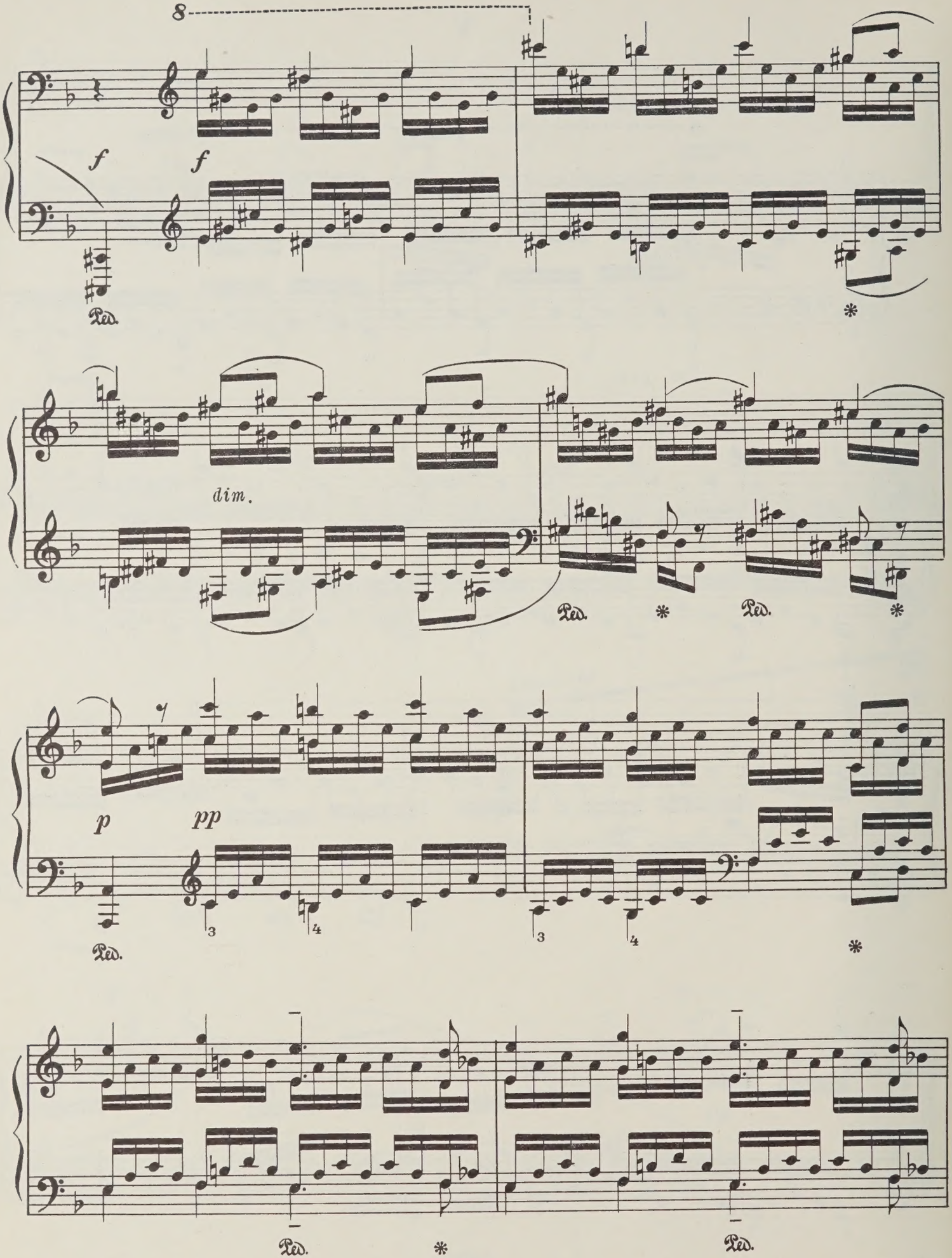

f

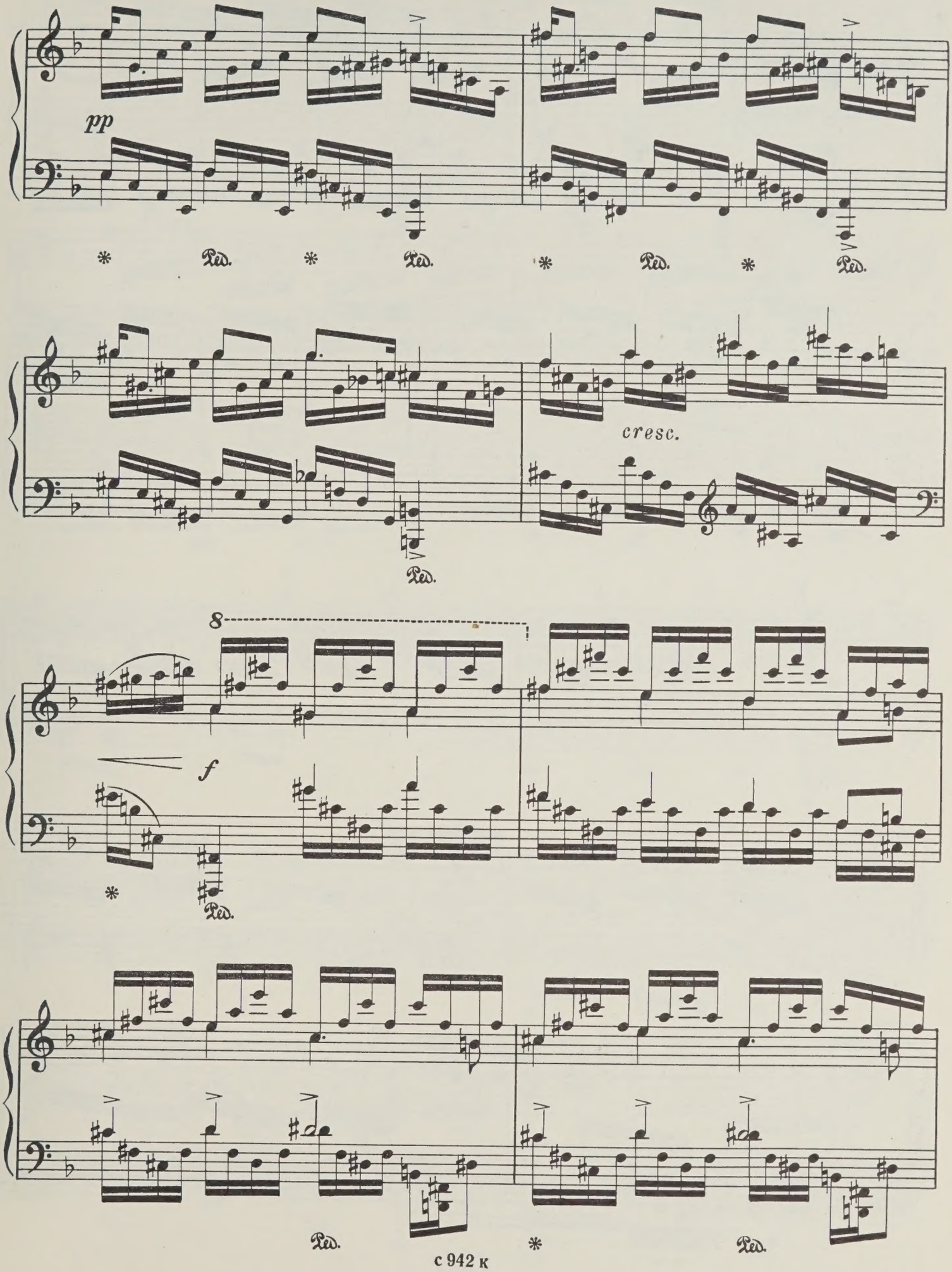


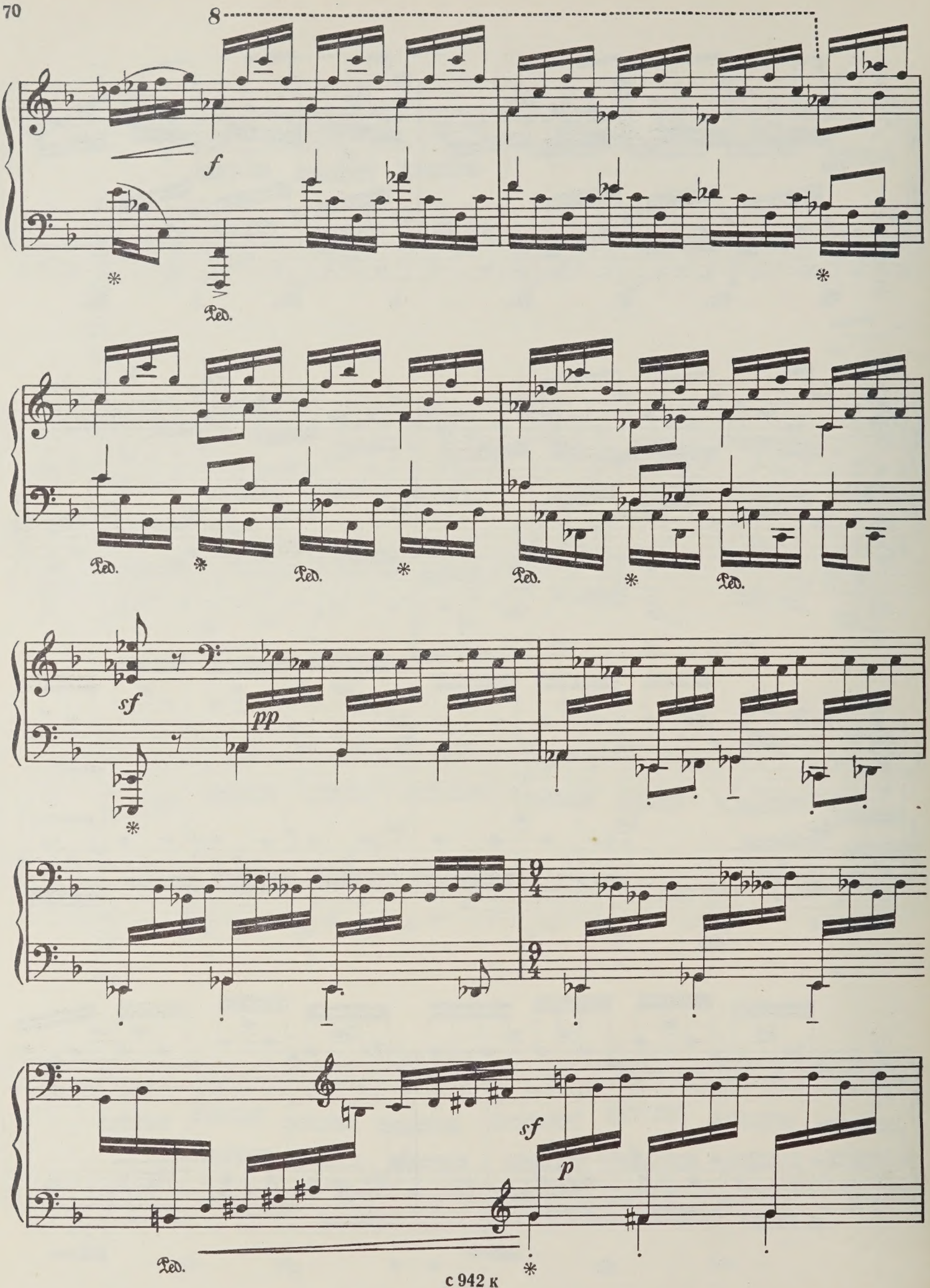

dim.
ppp
glissando
pp
p
pp

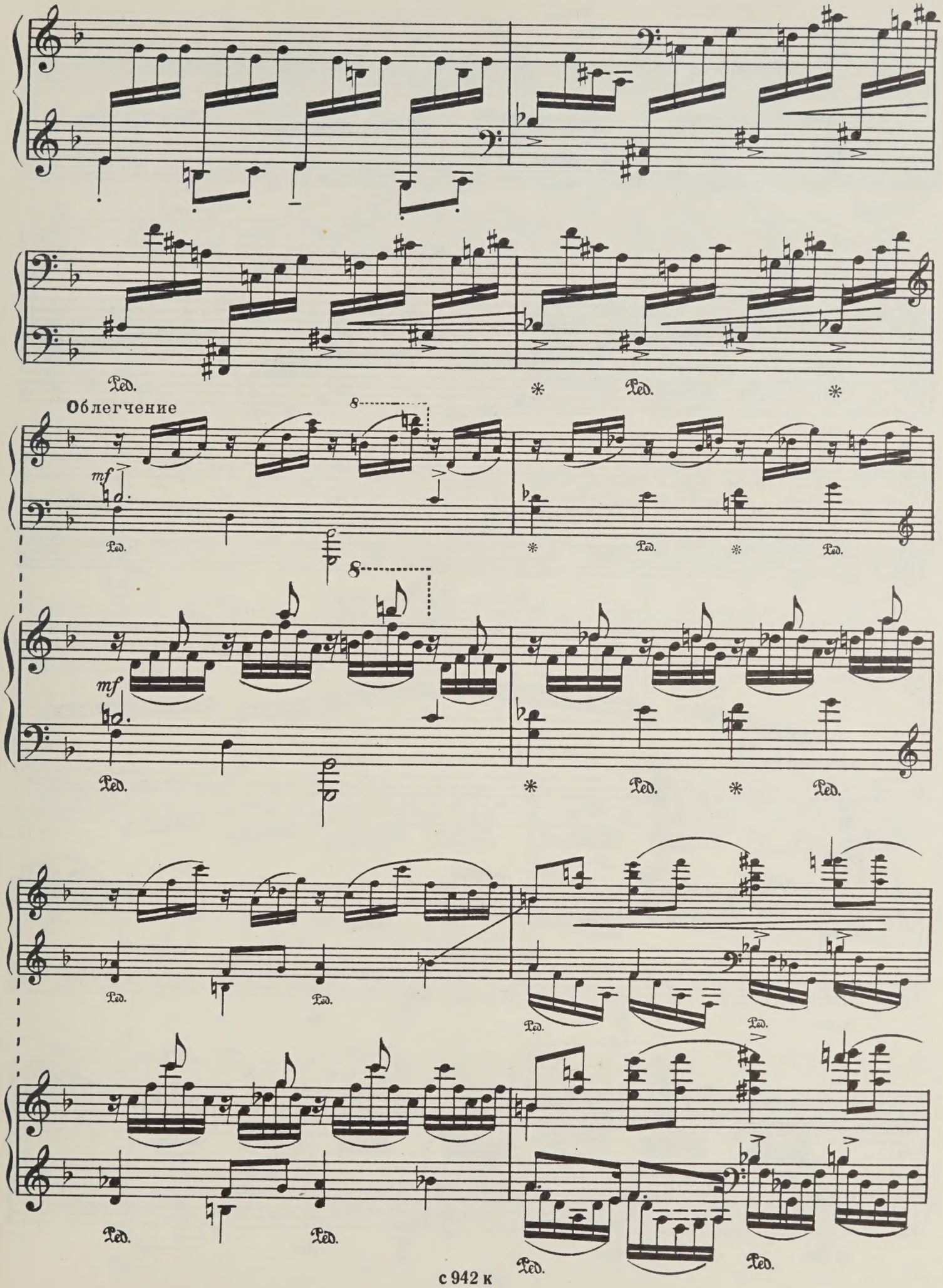
V

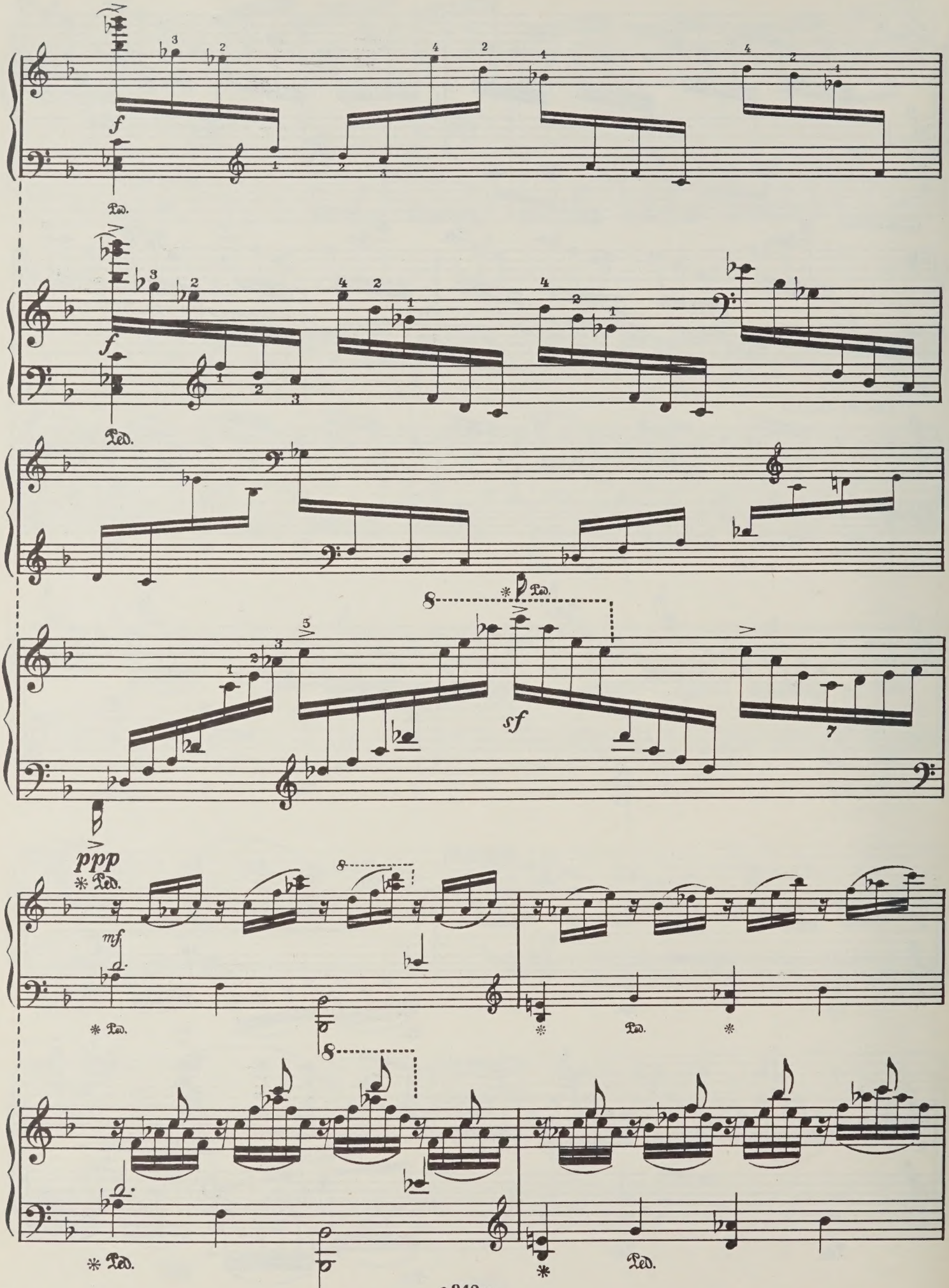


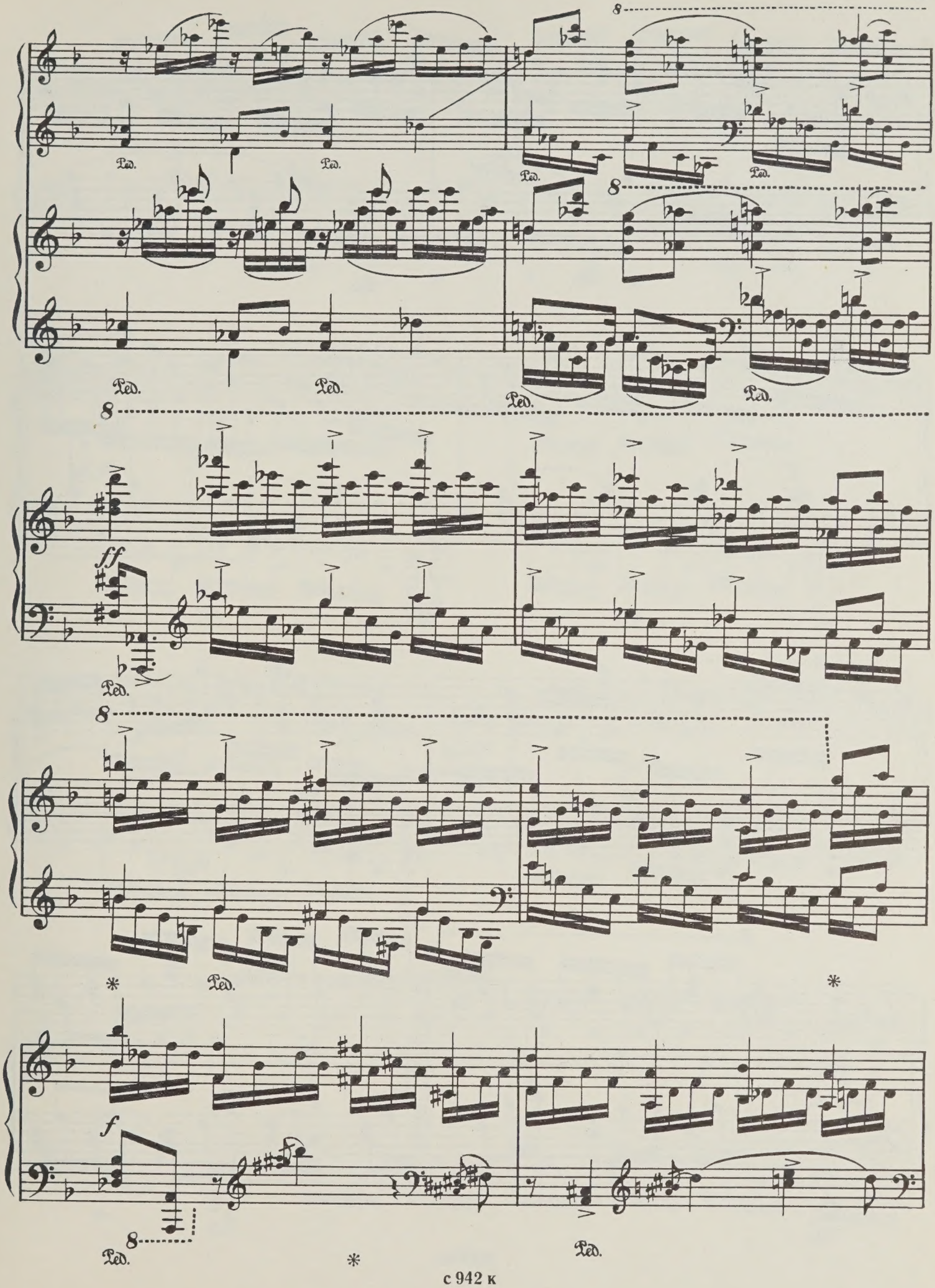

8
f
f
Ped.
*
dim.
Ped.
*
Ped.
*
p
pp
Ped.
3
4
3
4
*
Ped.
*
Ped.

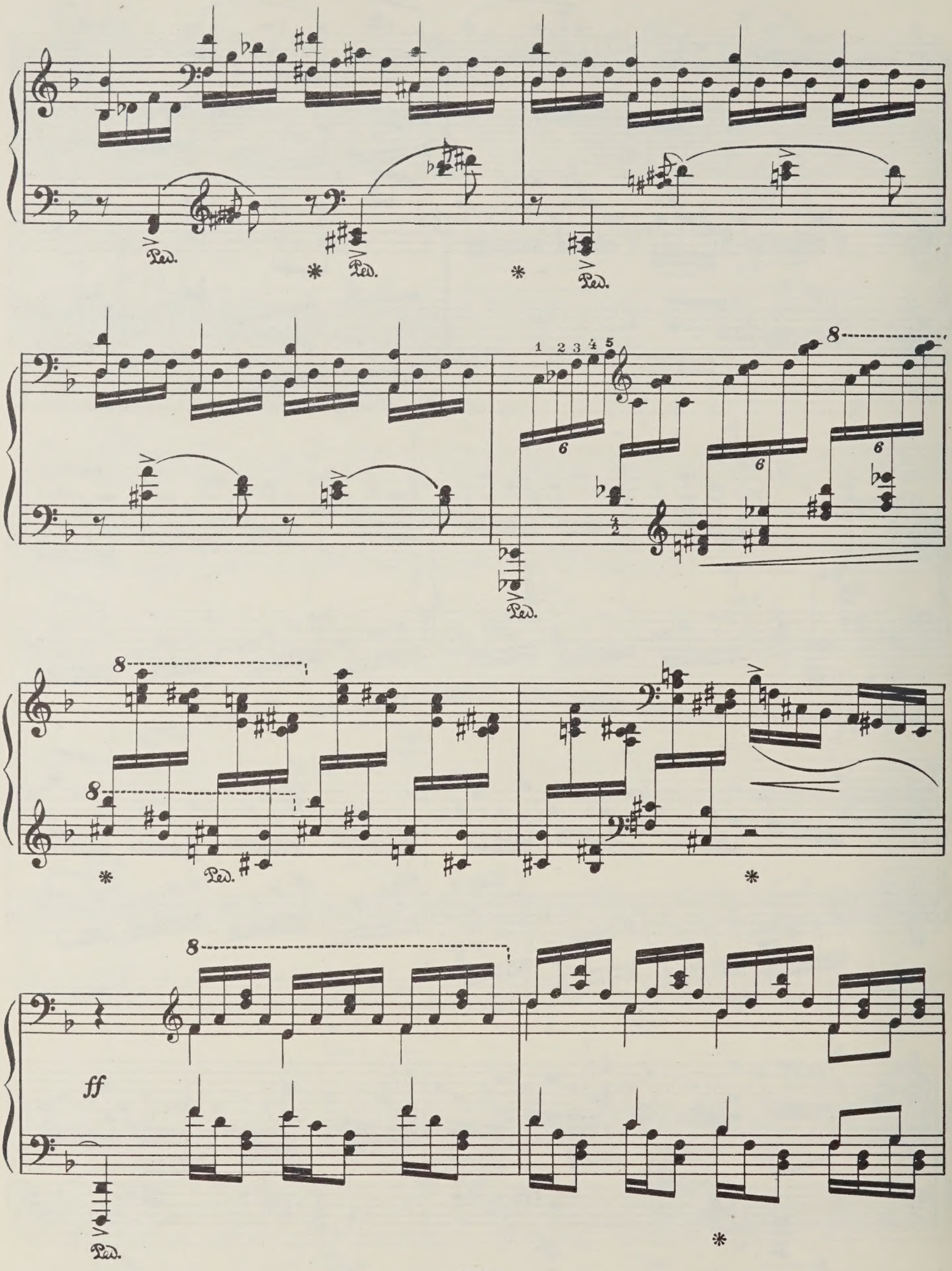

pp
Ped.
cresc.
8
f

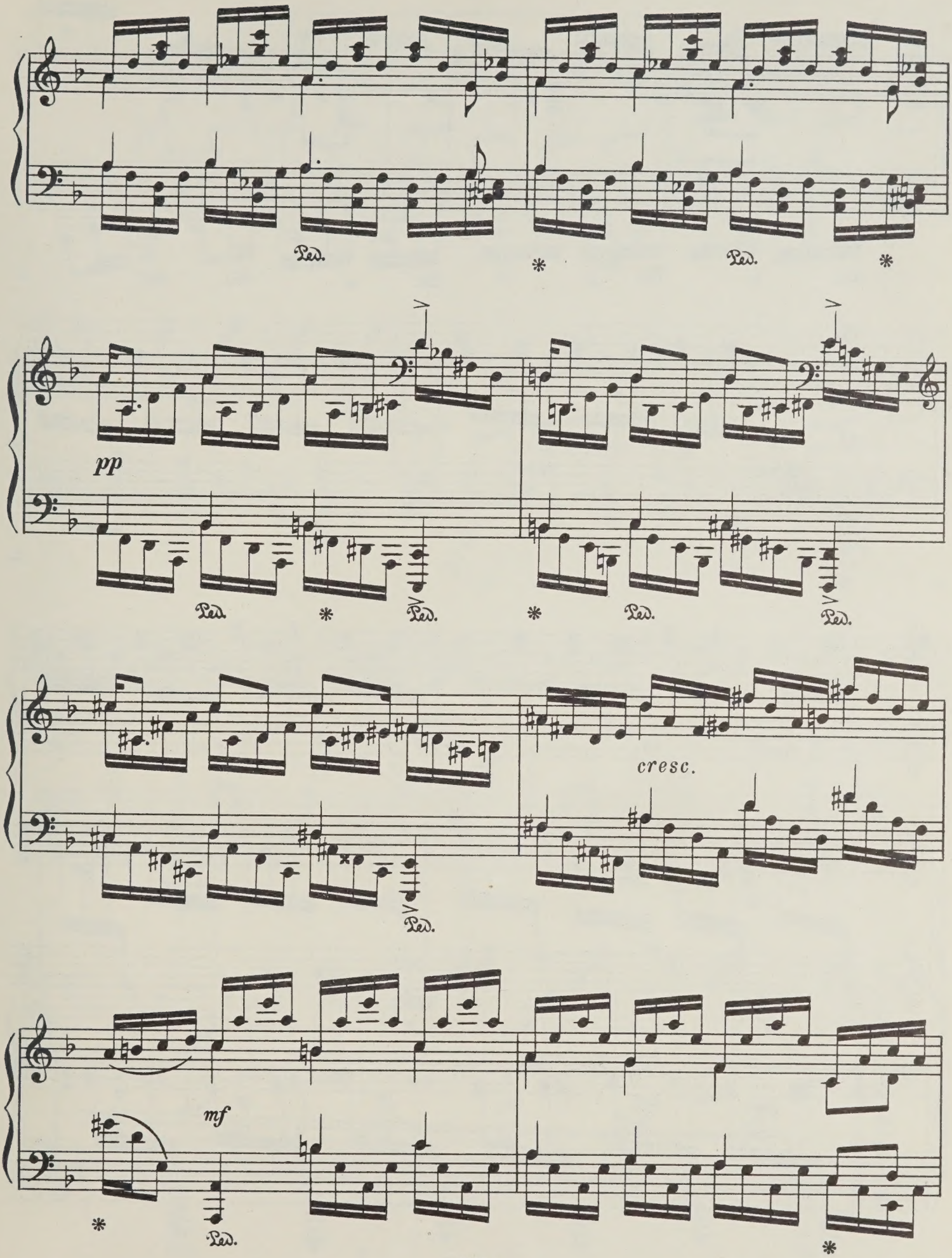

8
f
Ped.
sf
pp
9/4
sf
p

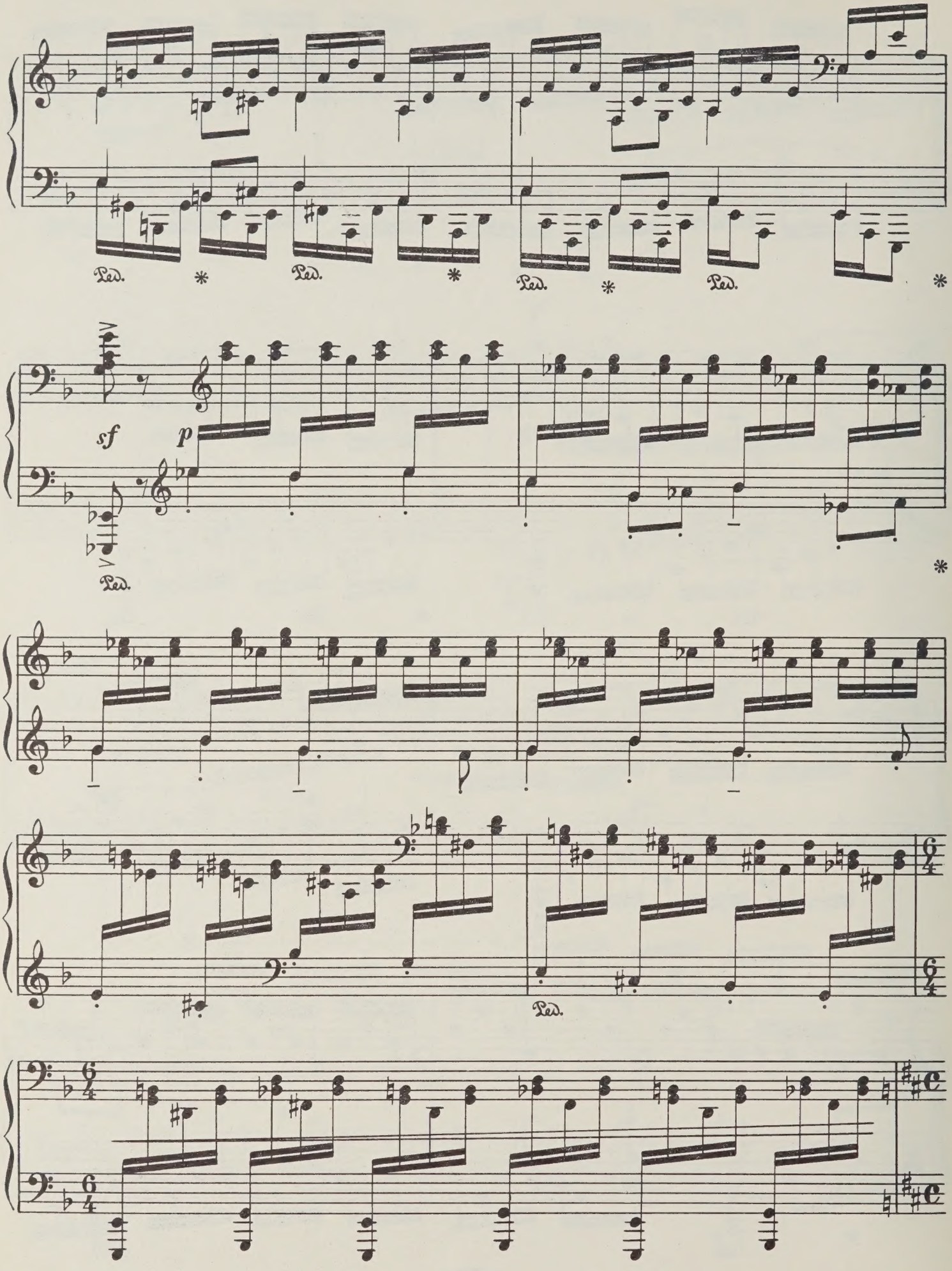

Облегчение
mf
mf
8
8
Ped.
*

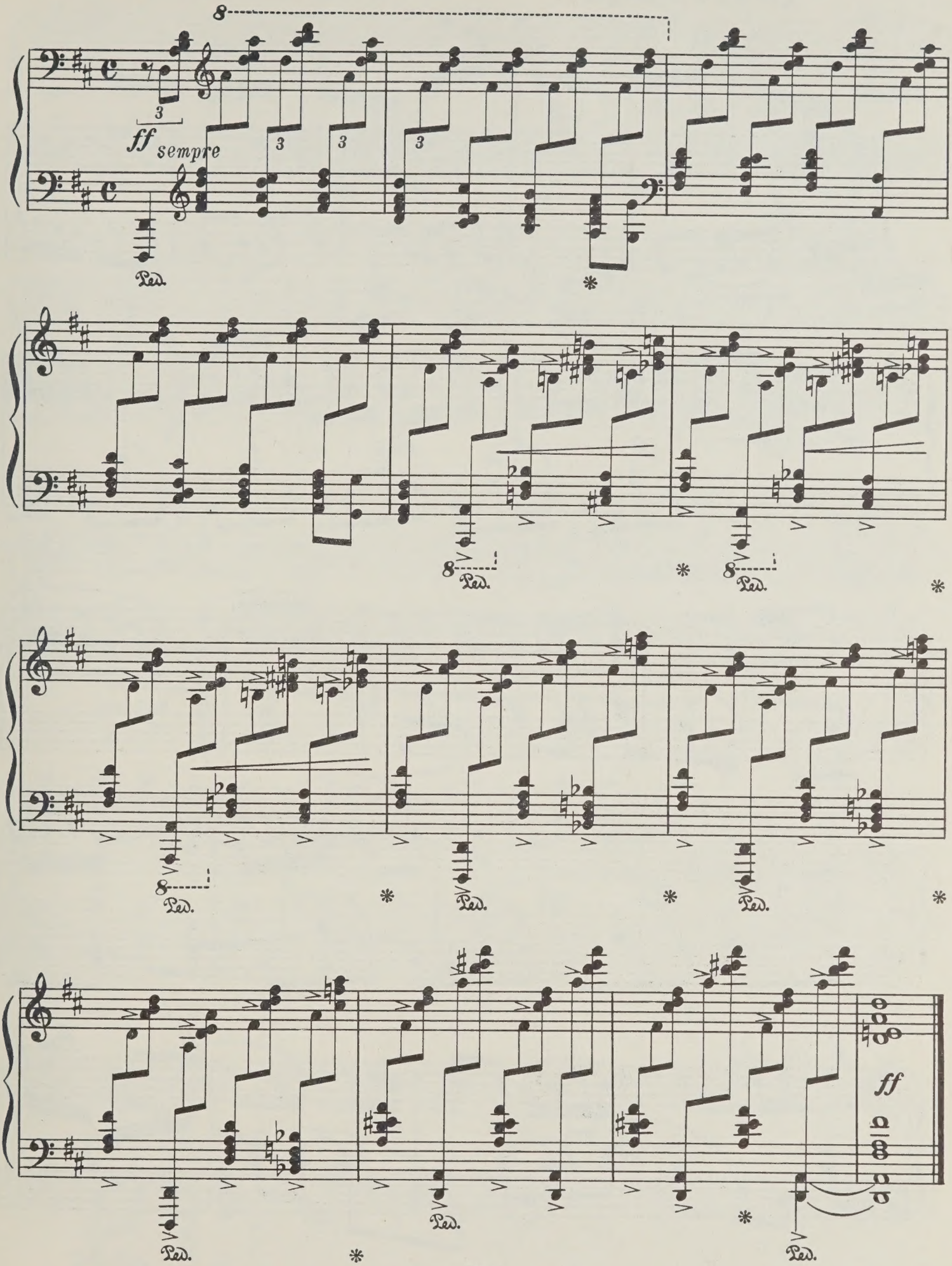

f
Ped.
f
Ped.
8
Ped.
sf
7
ppp
Ped.
mf
Ped.
Ped.
8
Ped.
Ped.


8
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
8
ff
Ped.
8
*
Ped.
*
f
8
Ped.
*
Ped.


Ped.
Ped.
Ped.
1 2 3 4 5
Ped.
Ped.
ff
Ped.


Ped.
*
Ped.
*
pp
Ped.
*
Ped.
*
Ped.
Ped.
cresc.
Ped.
mf
*
Ped.
*


Ped.
*
Ped.
*
Ped.
*
Ped.
*
sf
p
Ped.
*
Ped.
6/4
6/4
6/4
6/4

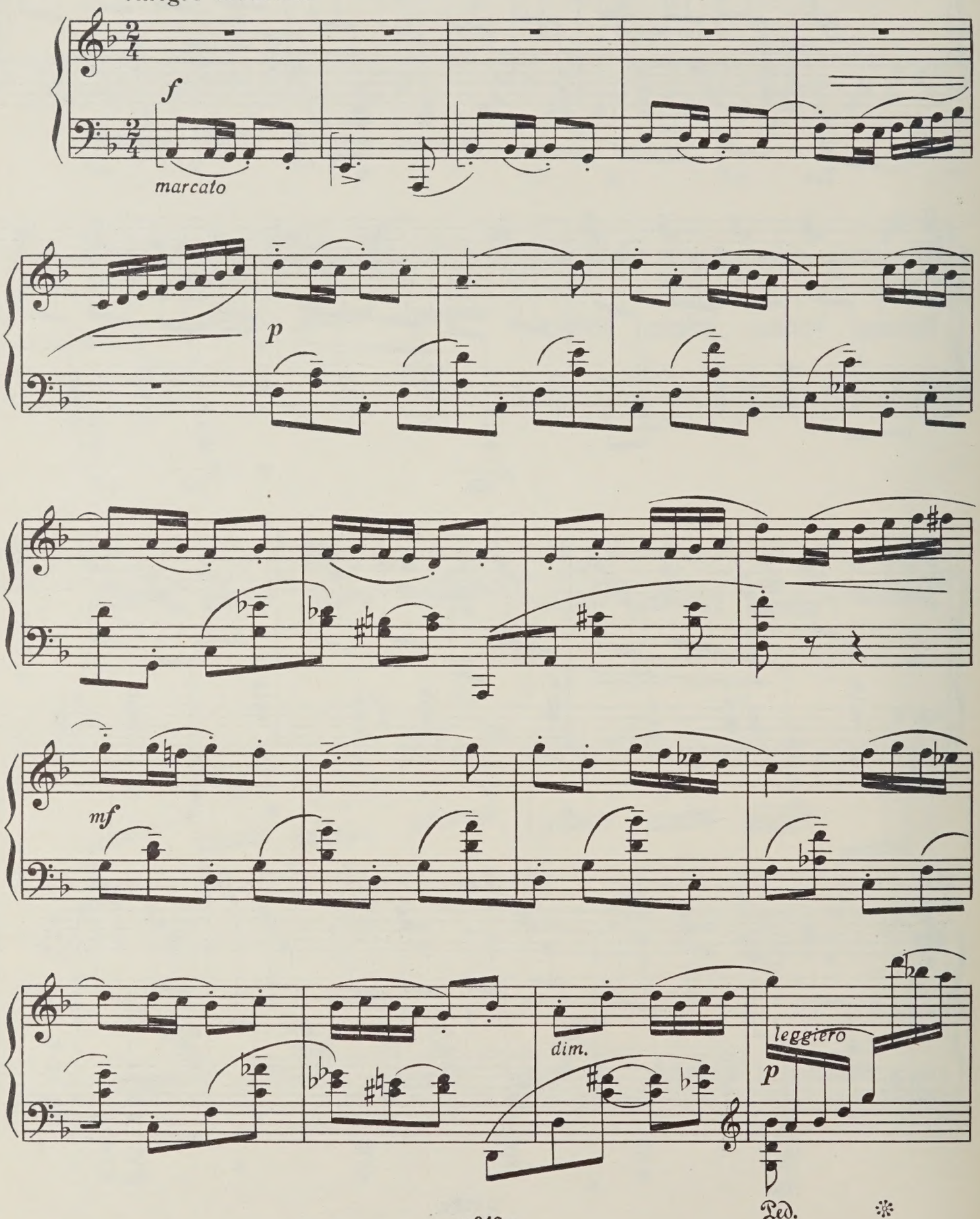

8
ff sempre
3
Ped.
*

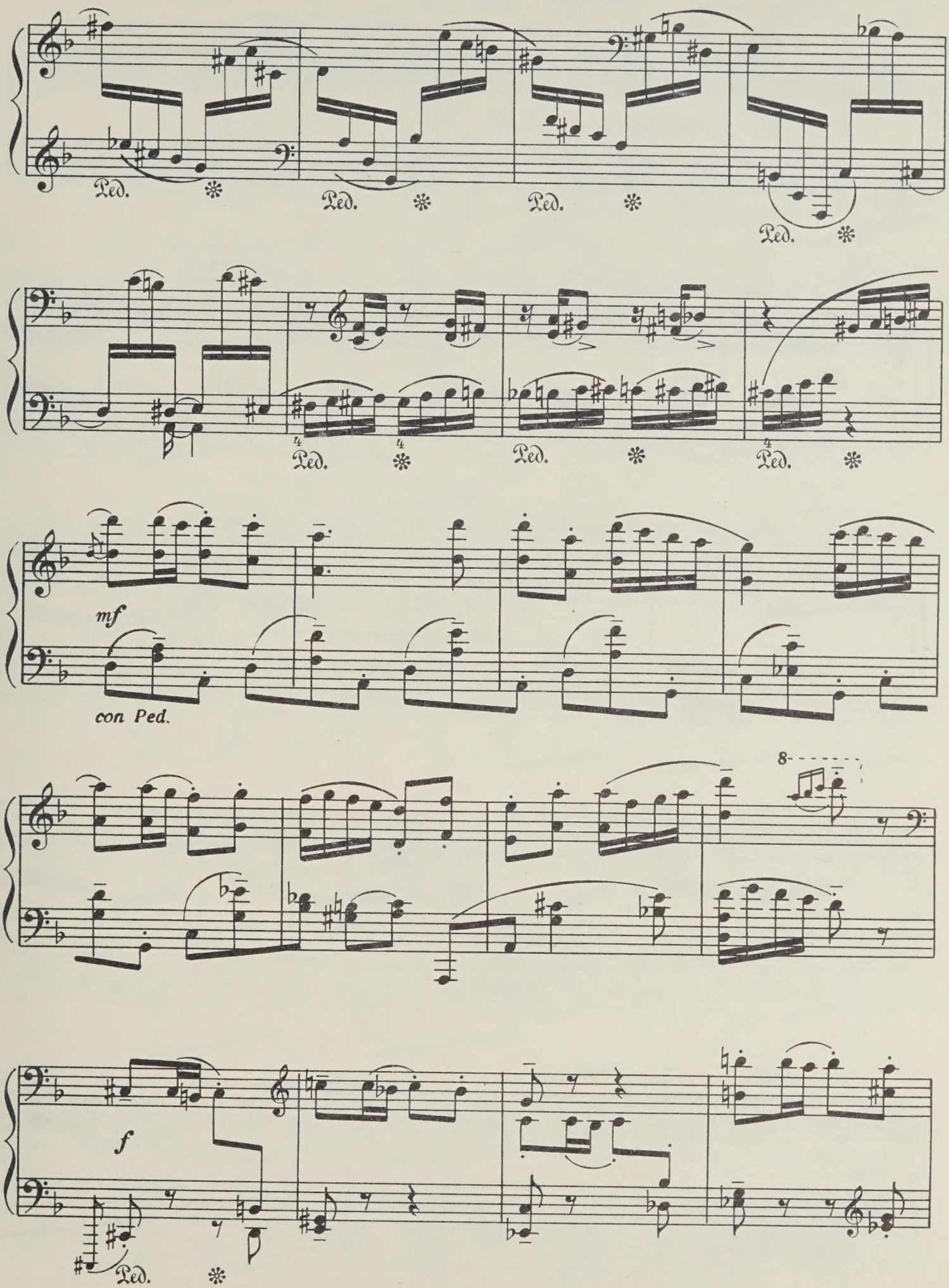
ДВА ТАНЦА TWO DANCES

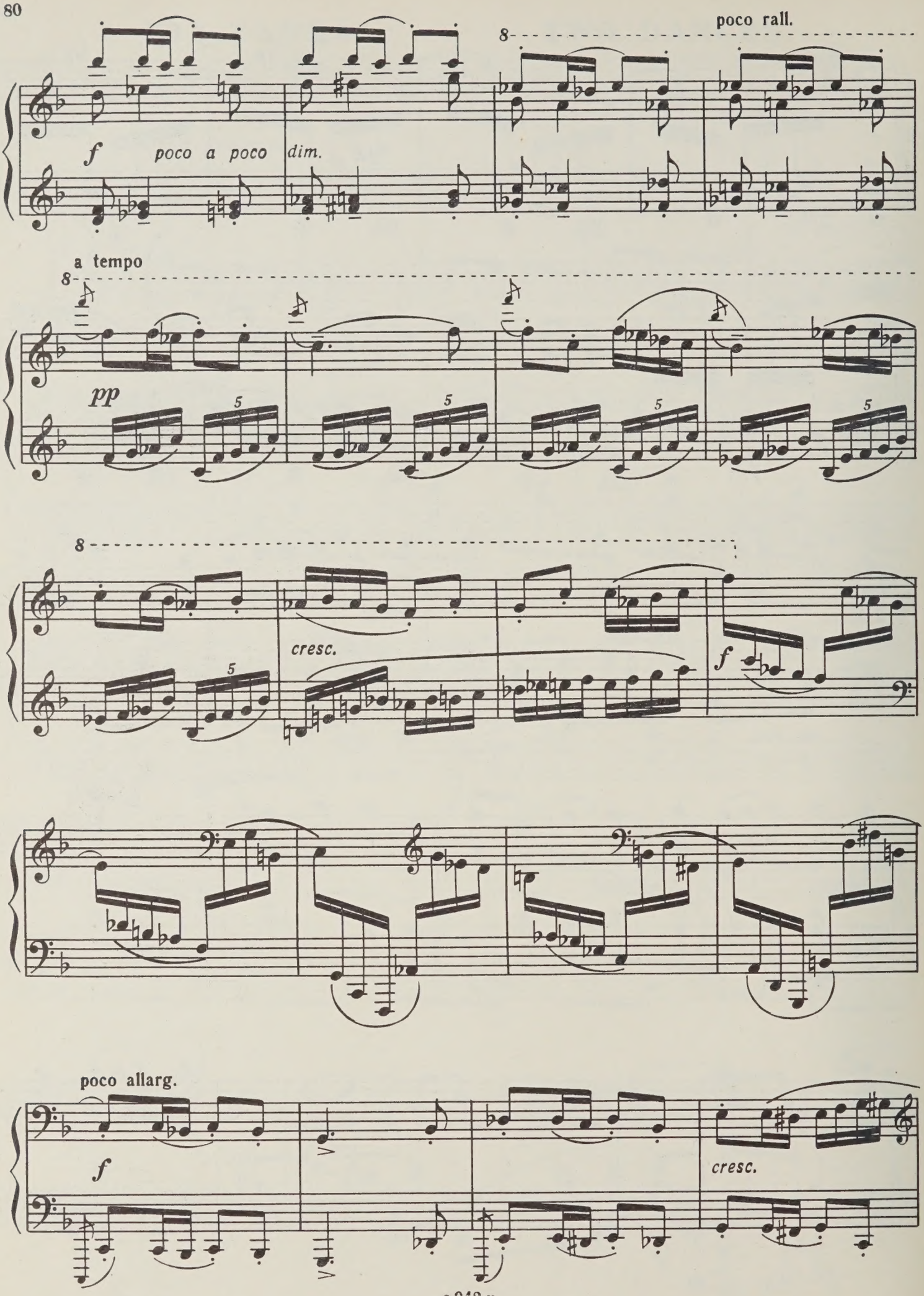
I

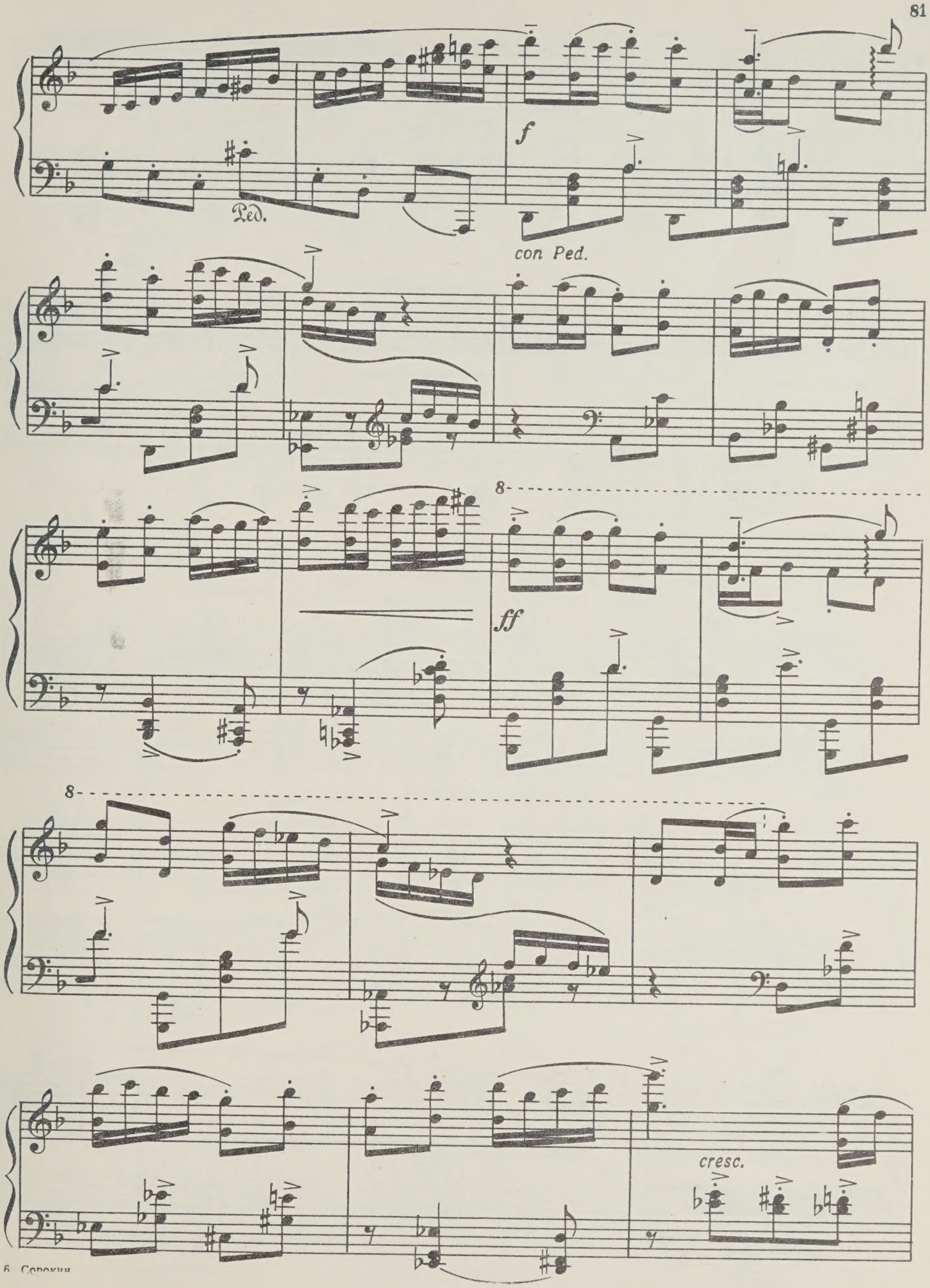
Соч. 16
Op. 16

Allegro moderato

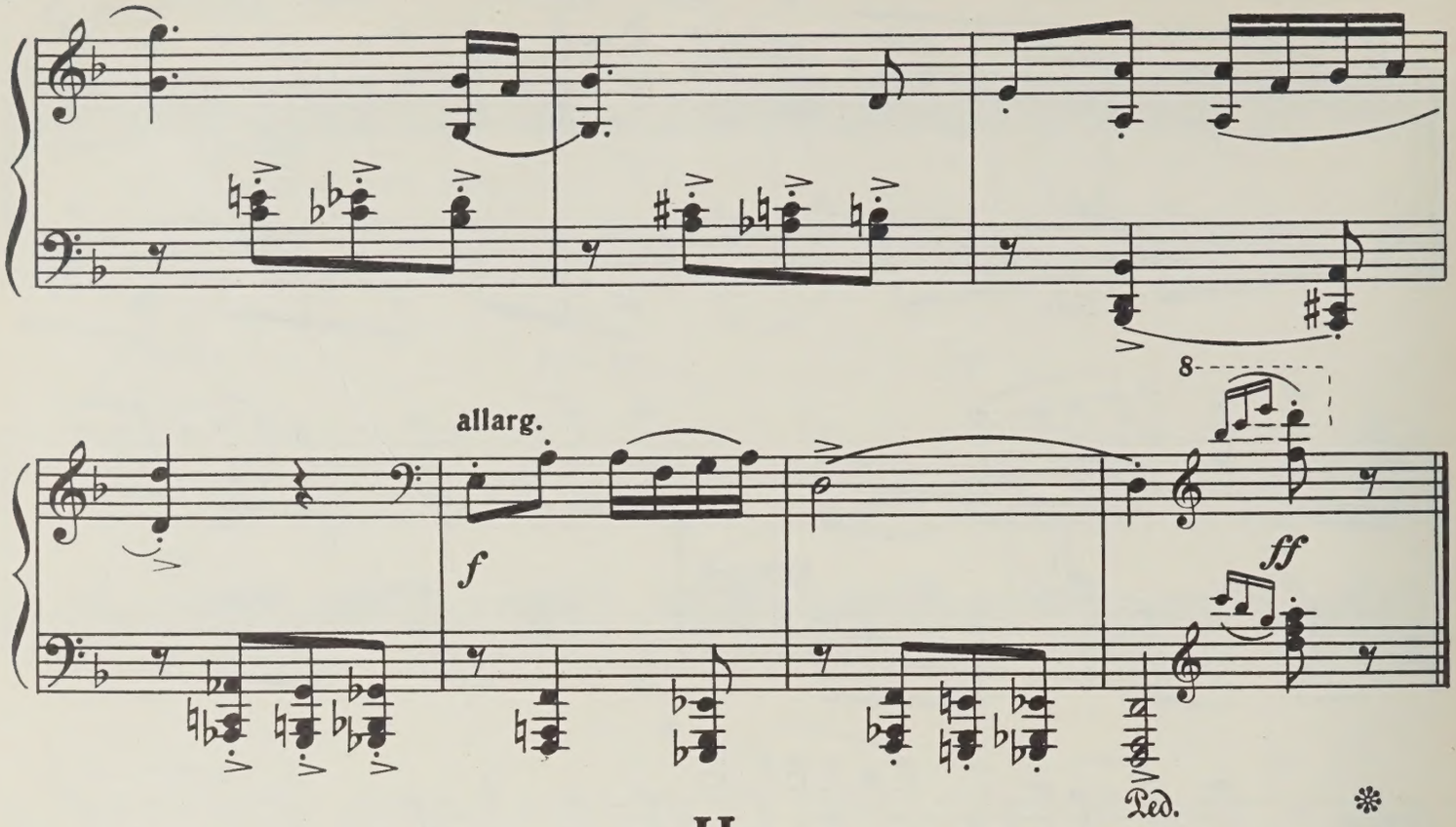



Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
con Ped.
8
f
Ped.

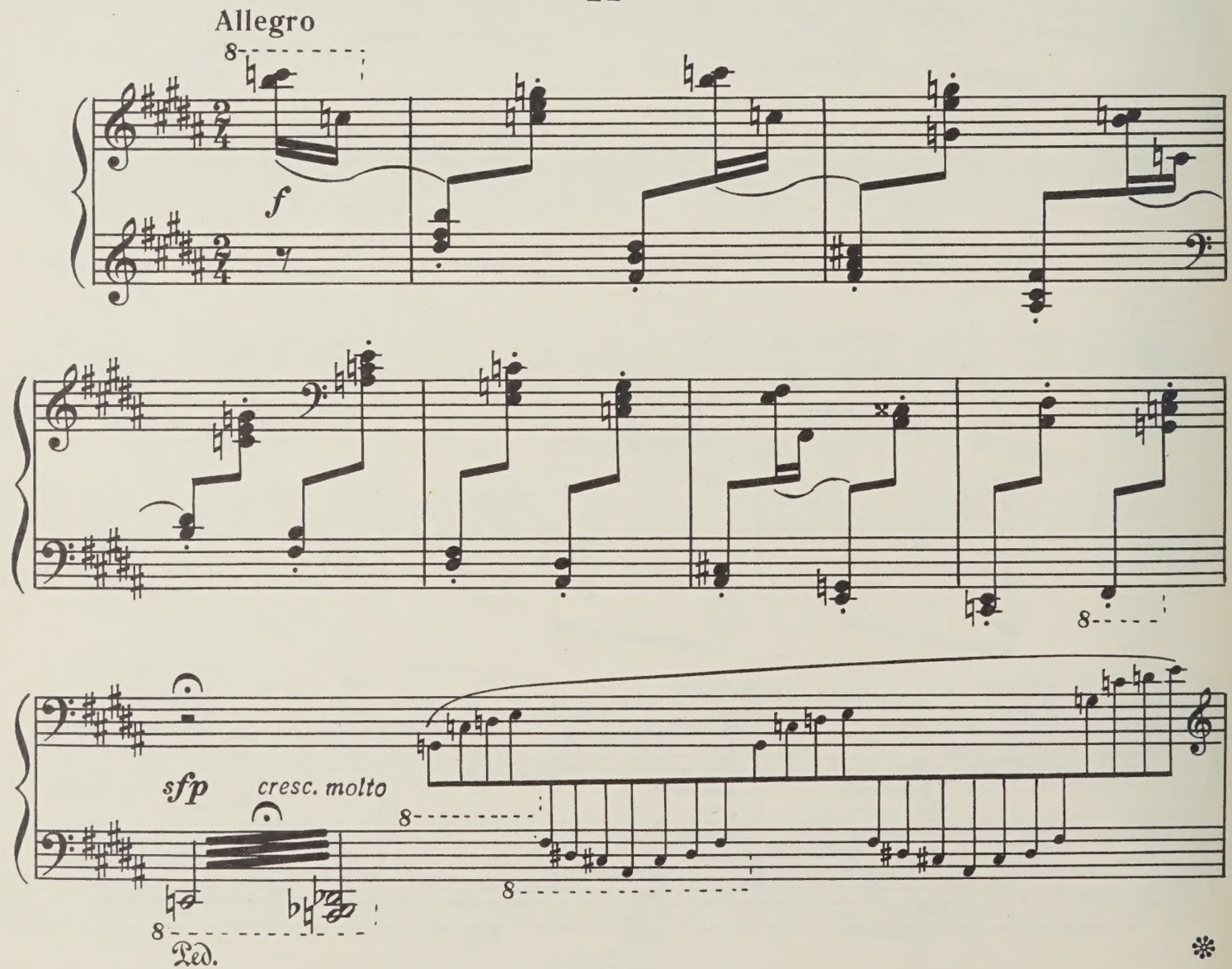

poco rall.
f
poco a poco
dim.
a tempo
pp
cresc.
f
poco allarg.
f
cresc.

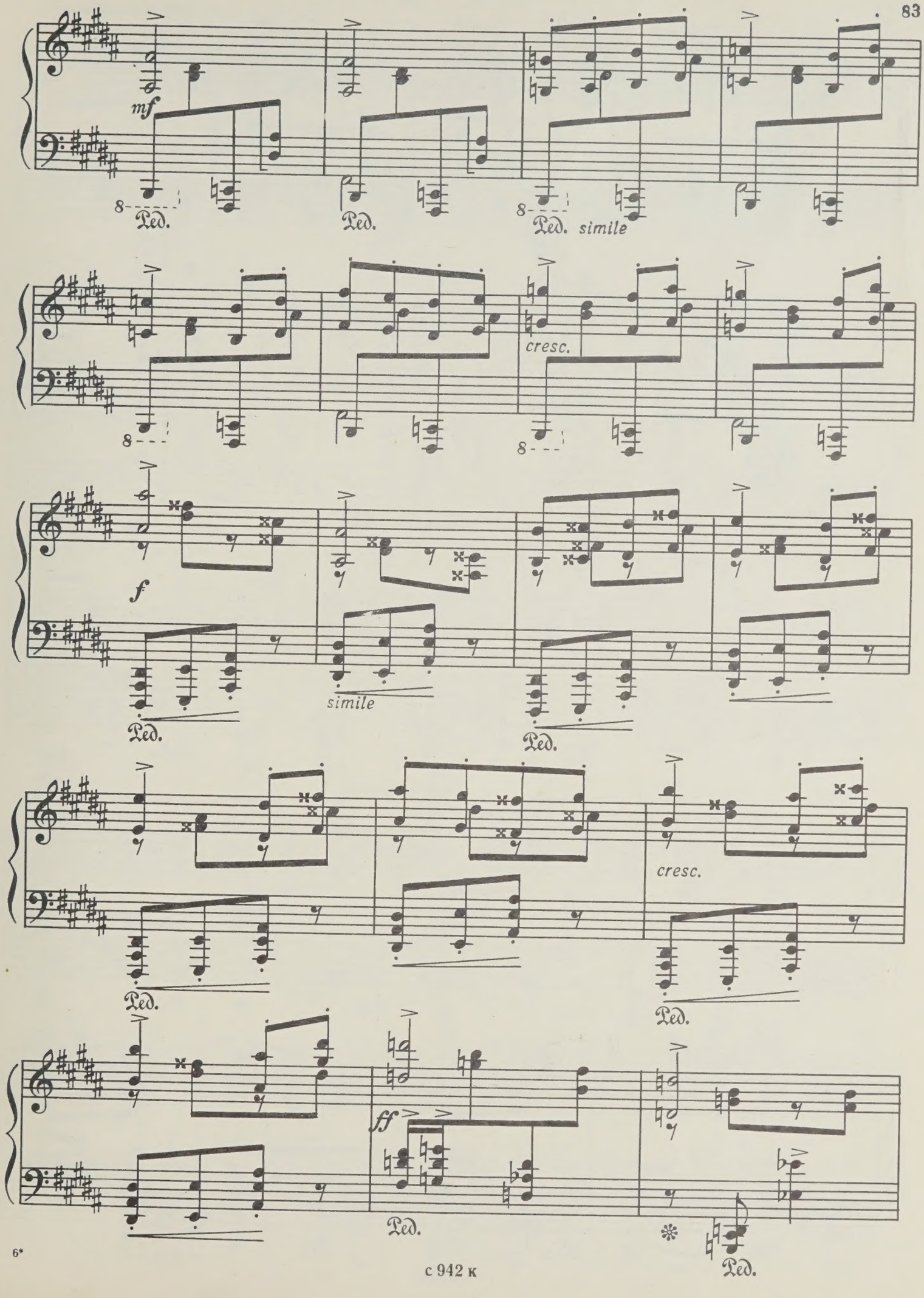


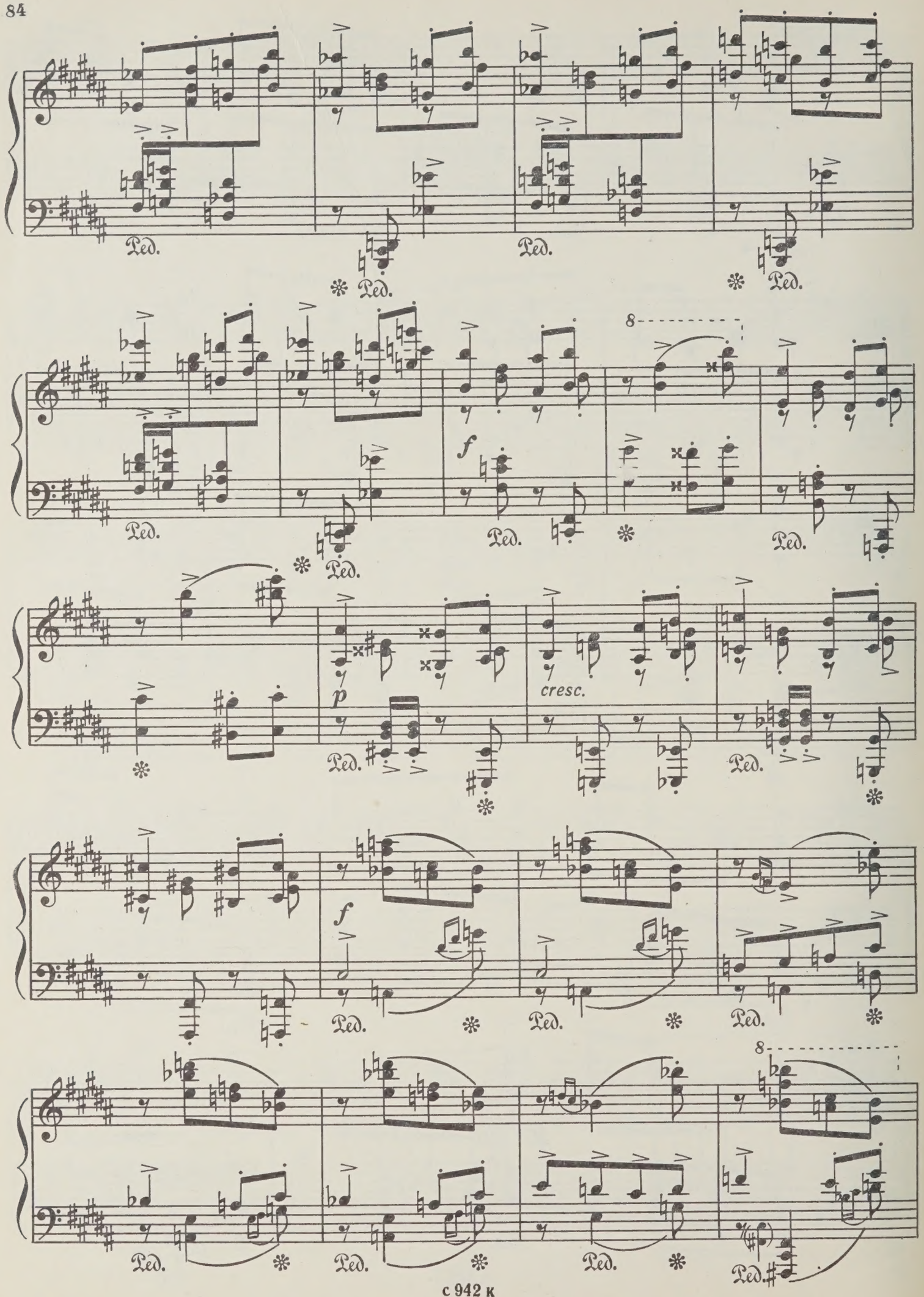
с 942 к

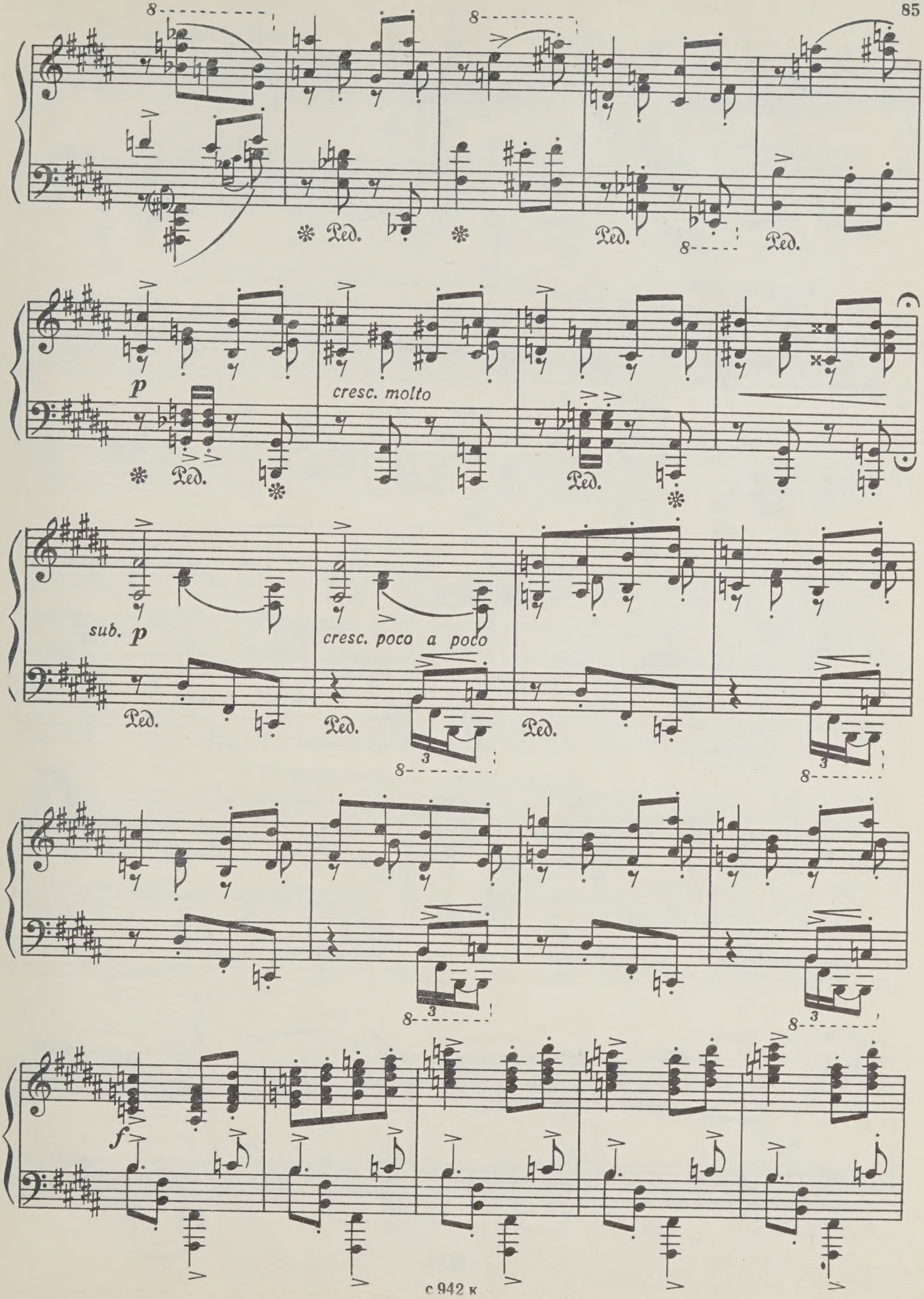


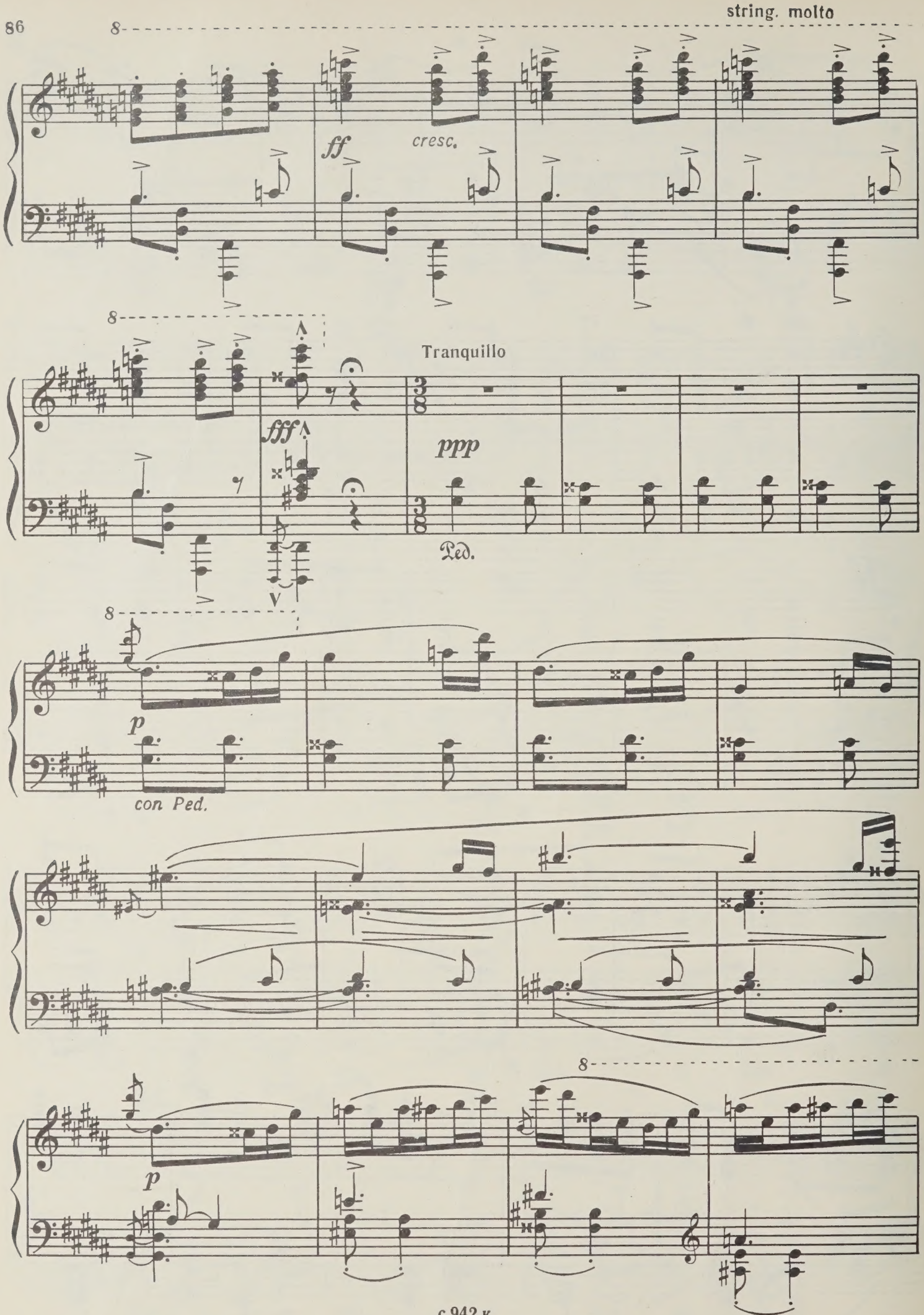
II

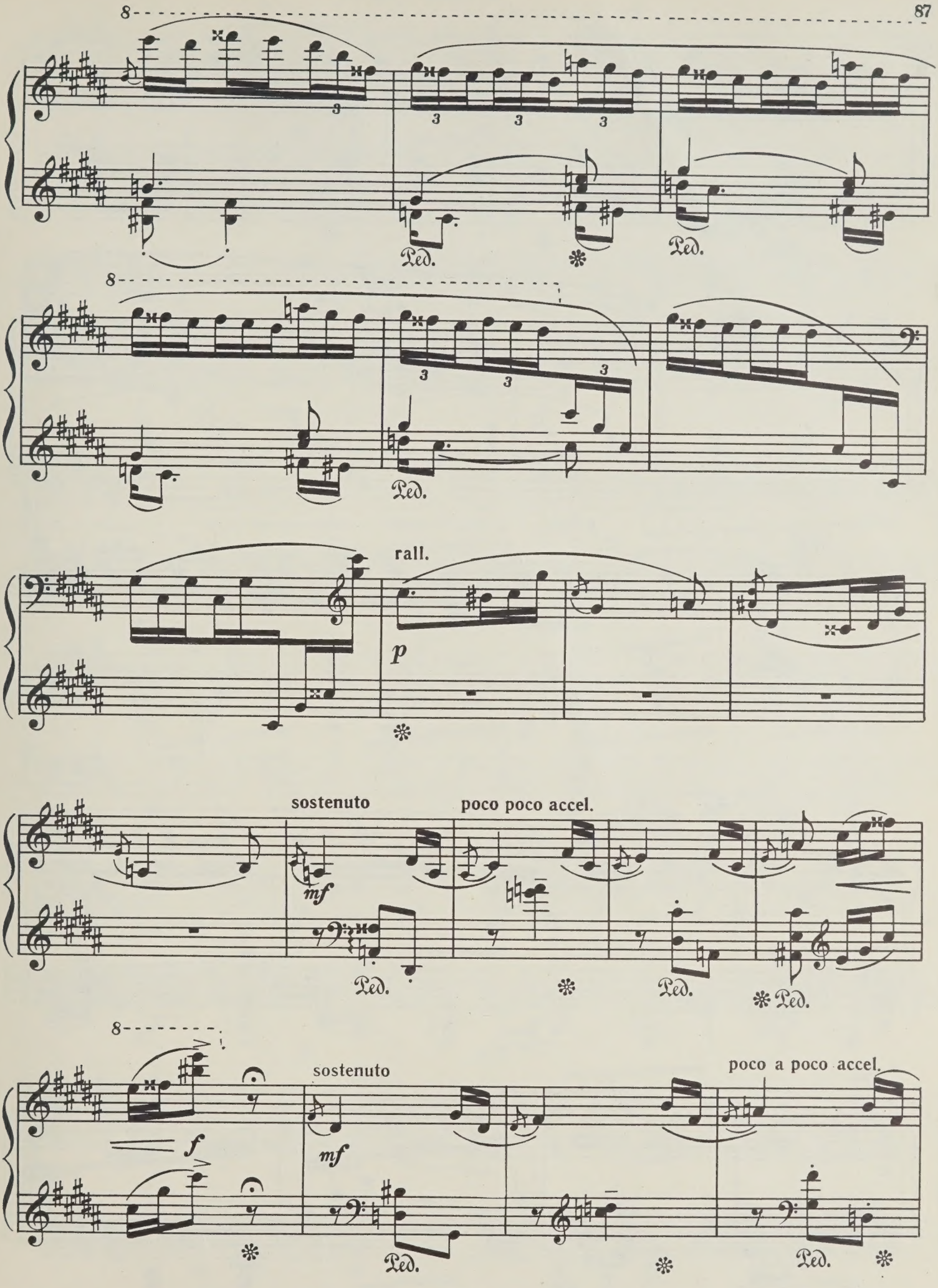


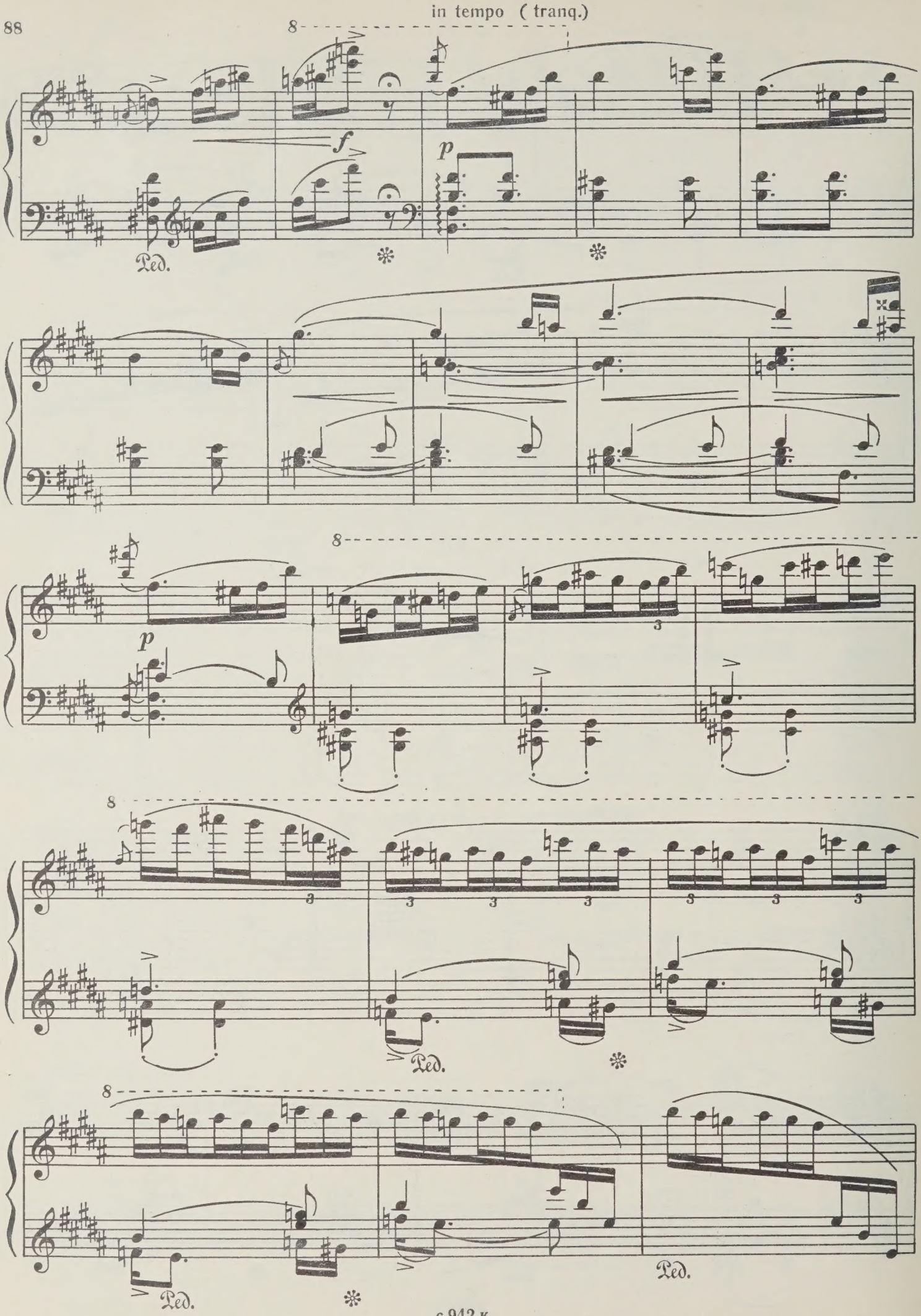

mf
Ped.
Ped.
Ped. simile
cresc.
f
simile
Ped.
Ped.
cresc.
Ped.
ff
Ped.
Ped.

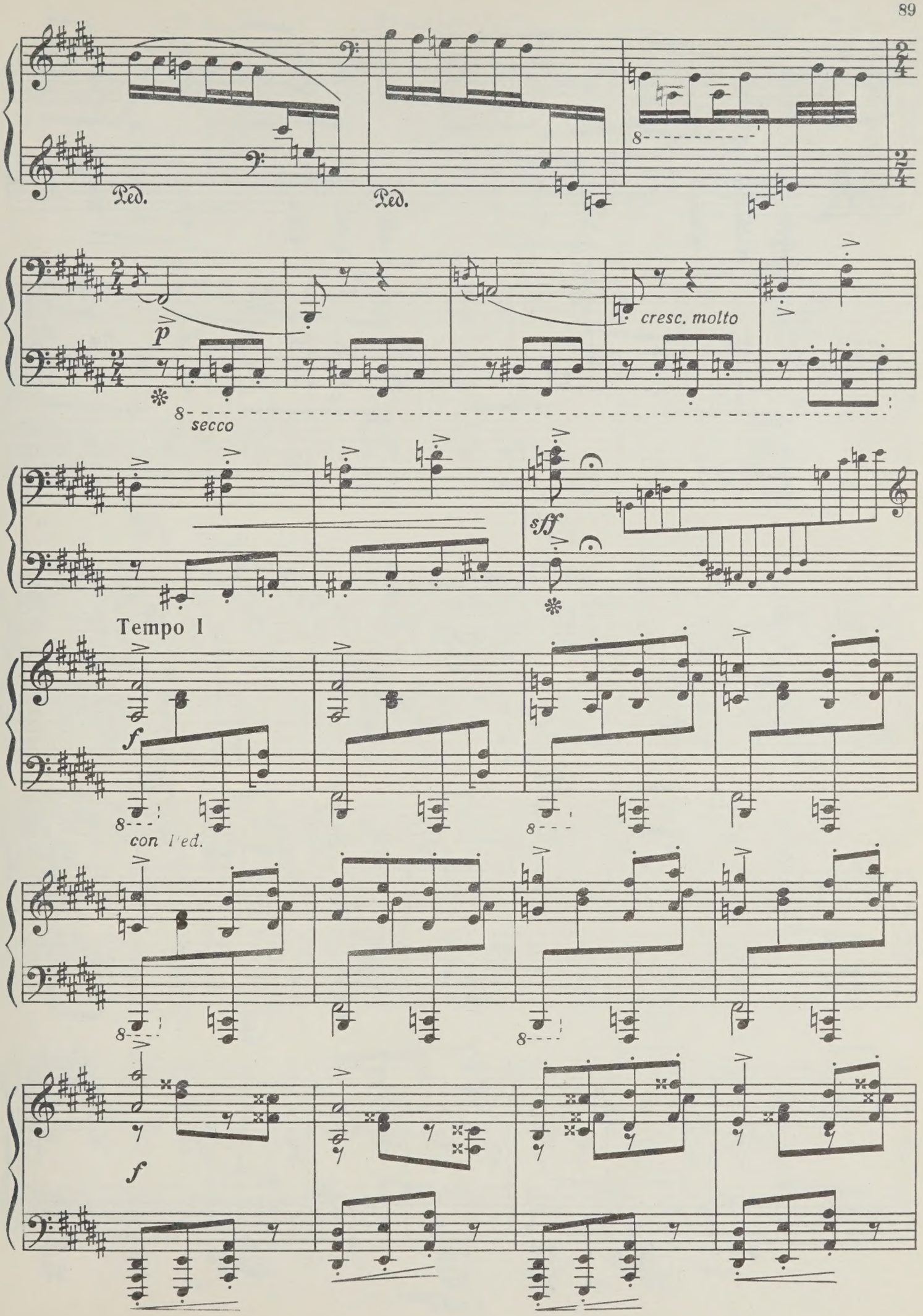

Ped.
Ped.
Ped.
8
f
Ped.
Ped.
Ped.
p
cresc.
Ped.
Ped.
f
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.

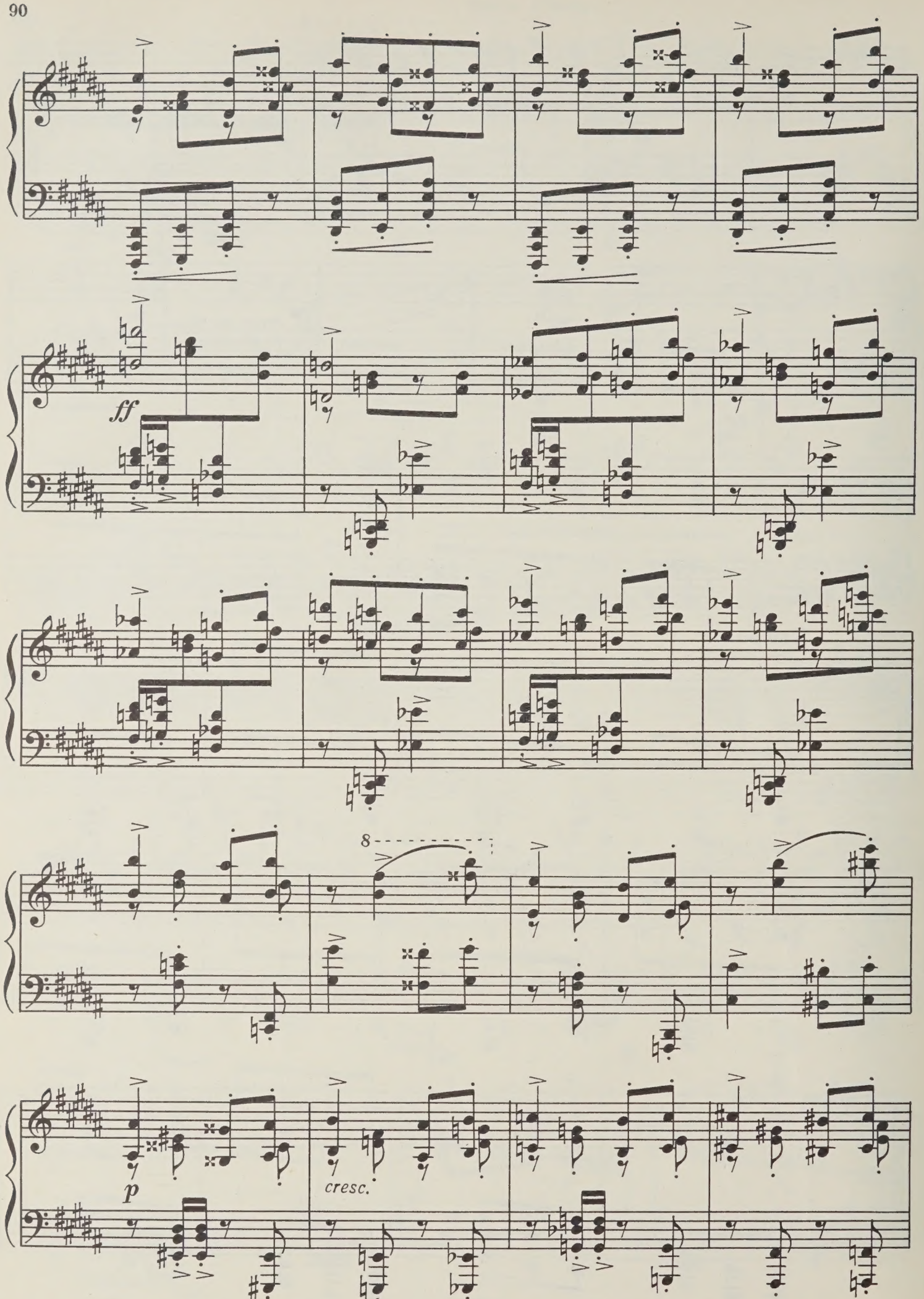

8
Ped.
p
cresc. molto
sub. p
cresc. poco a poco
f

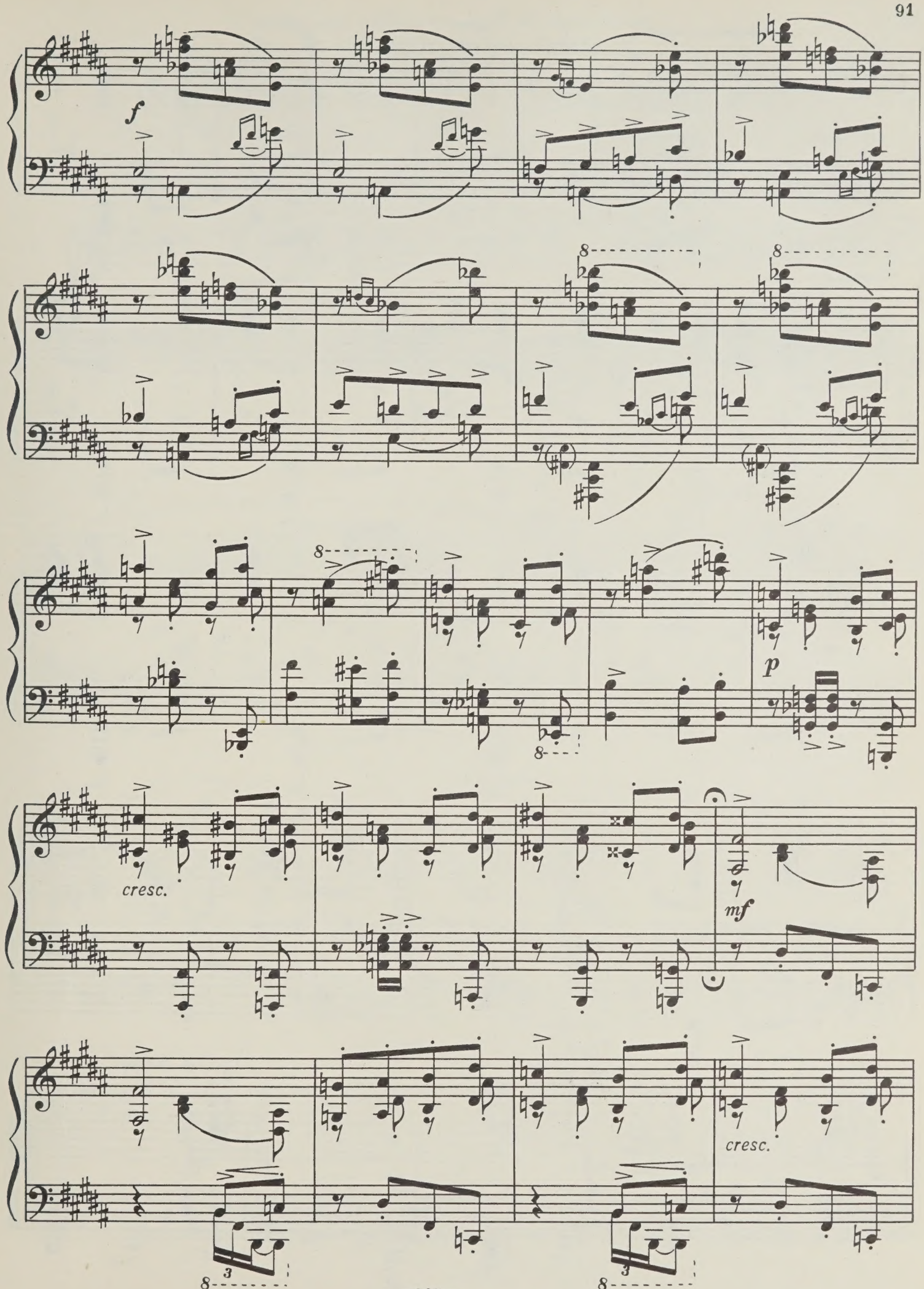

string. molto
8
ff
cresc.
8
Tranquillo
fff
ppp
Ped.
8
p
con Ped.
8
p

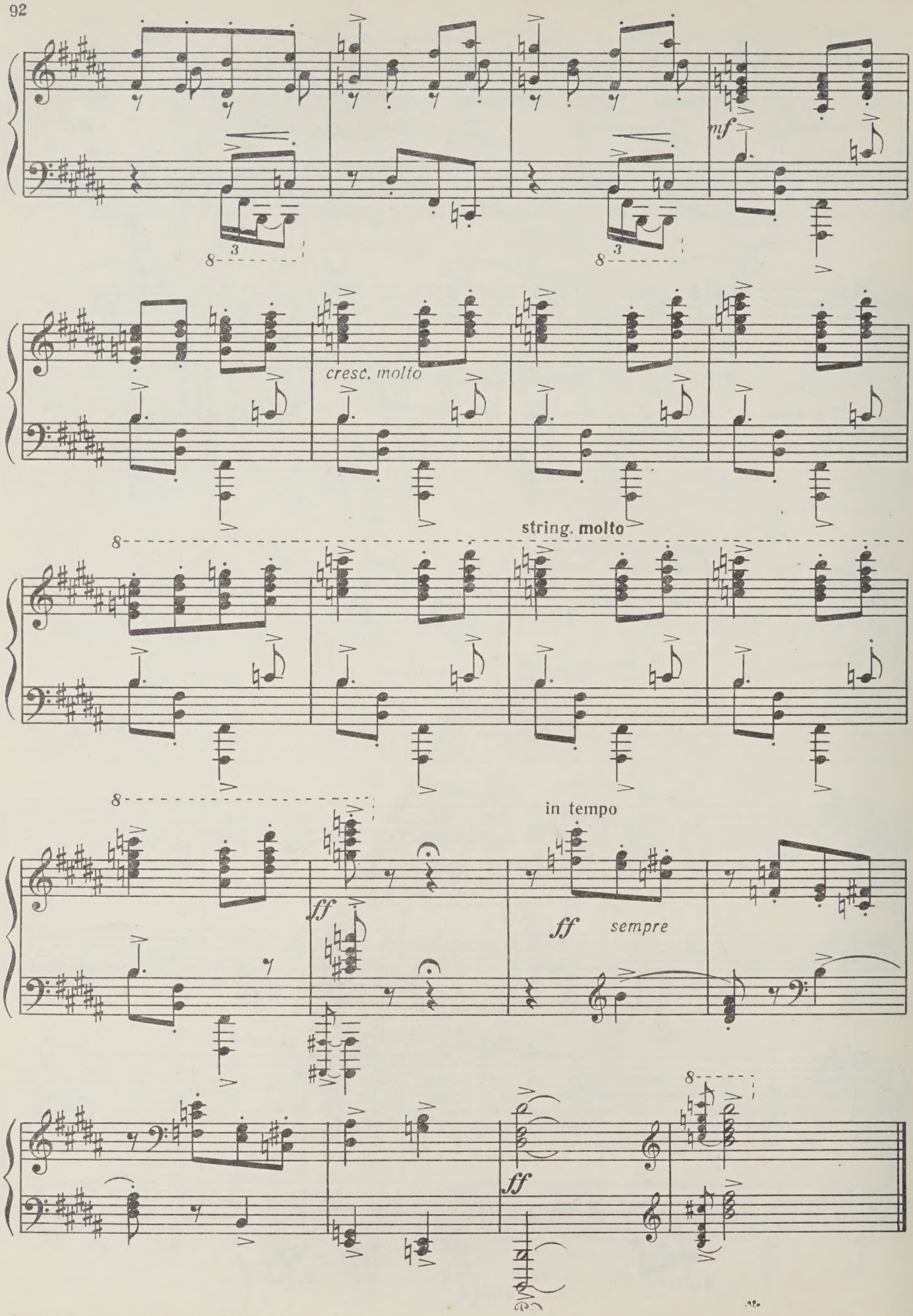

8
3
3
3
3
Ped.
Ped.
8
3
3
3
Ped.
rall.
p
sostenuto
poco poco accel.
mf
Ped.
Ped.
Ped.
8
f
sostenuto
mf
poco a poco accel.
Ped.
Ped.


in tempo (tranq.)
8
f
p
Ped.
8
p
3
8
3
3
3
3
3
3
Ped.
8
Ped.
Ped.


Ped.
Ped.
8
p
secco
cresc. molto
sff
Tempo I
f
8
con l'ed.
8
8
f


ff
8
p
cresc.


f
8
p
cresc.
mf
cresc.
3
3


mf
cresc. molto
string. molto
in tempo
ff
ff sempre
ff

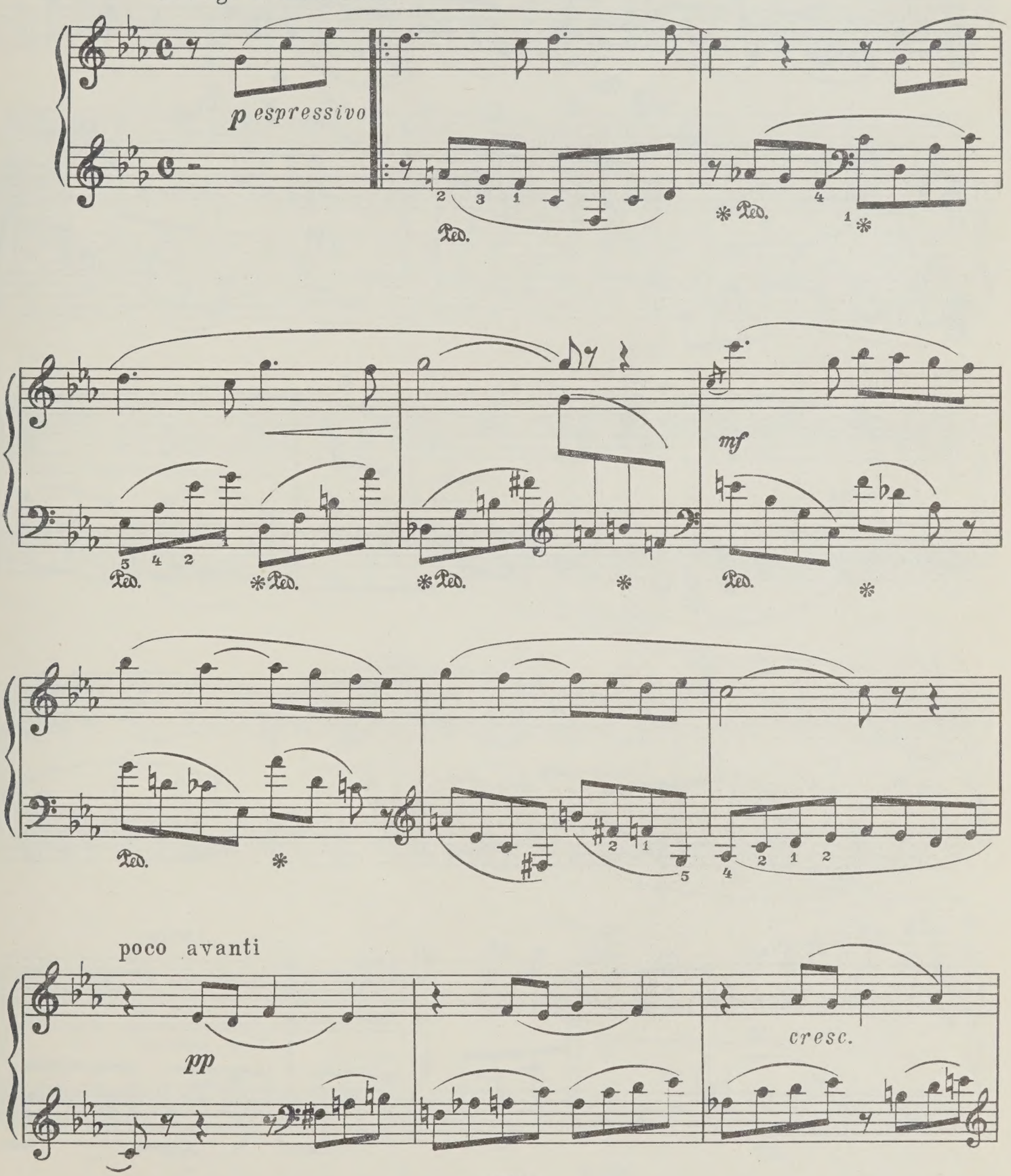
Моему учителю А. Н. Александрову
To my teacher Anatoly Alexandrov

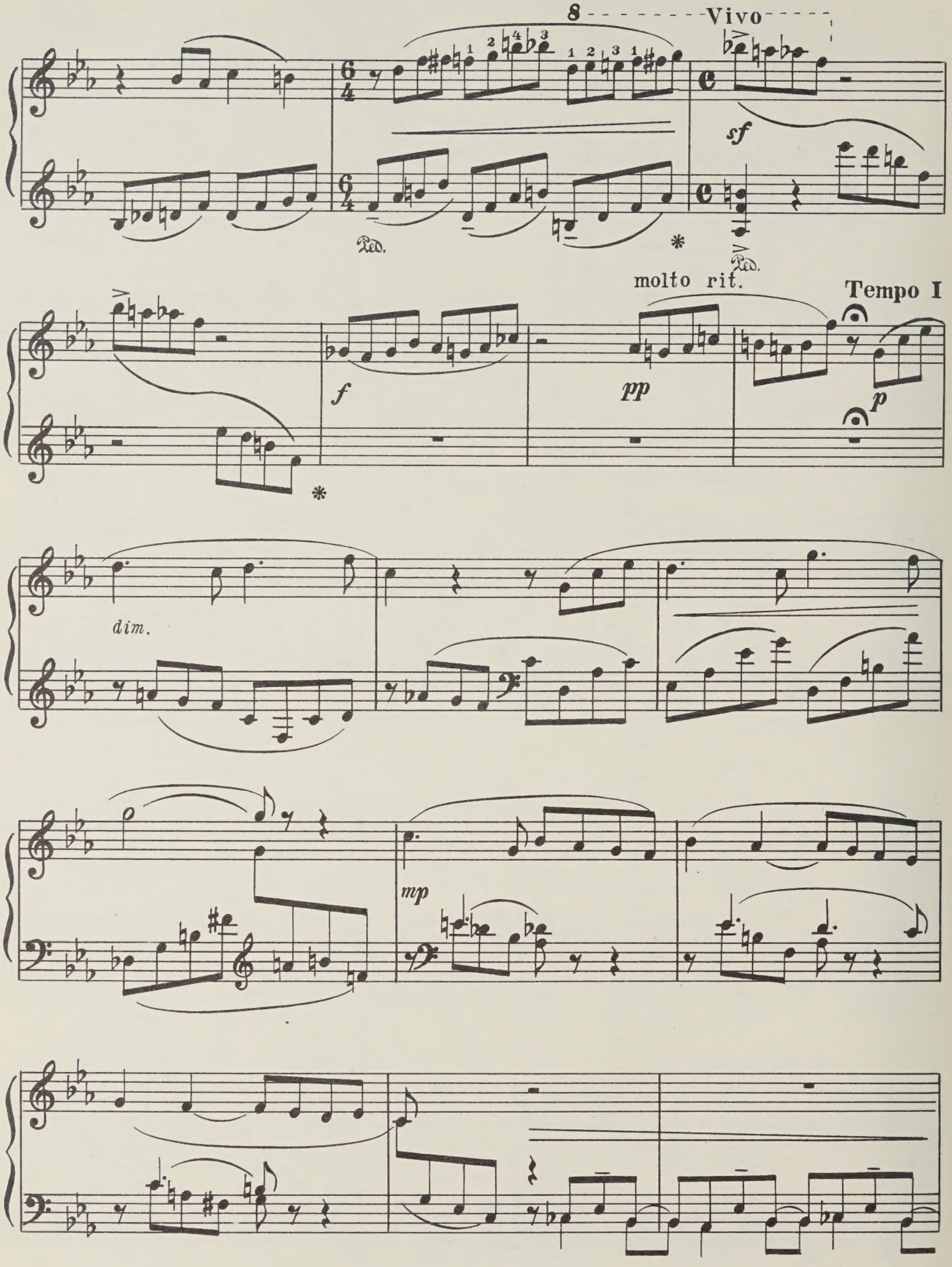
СОНАТИНА №3

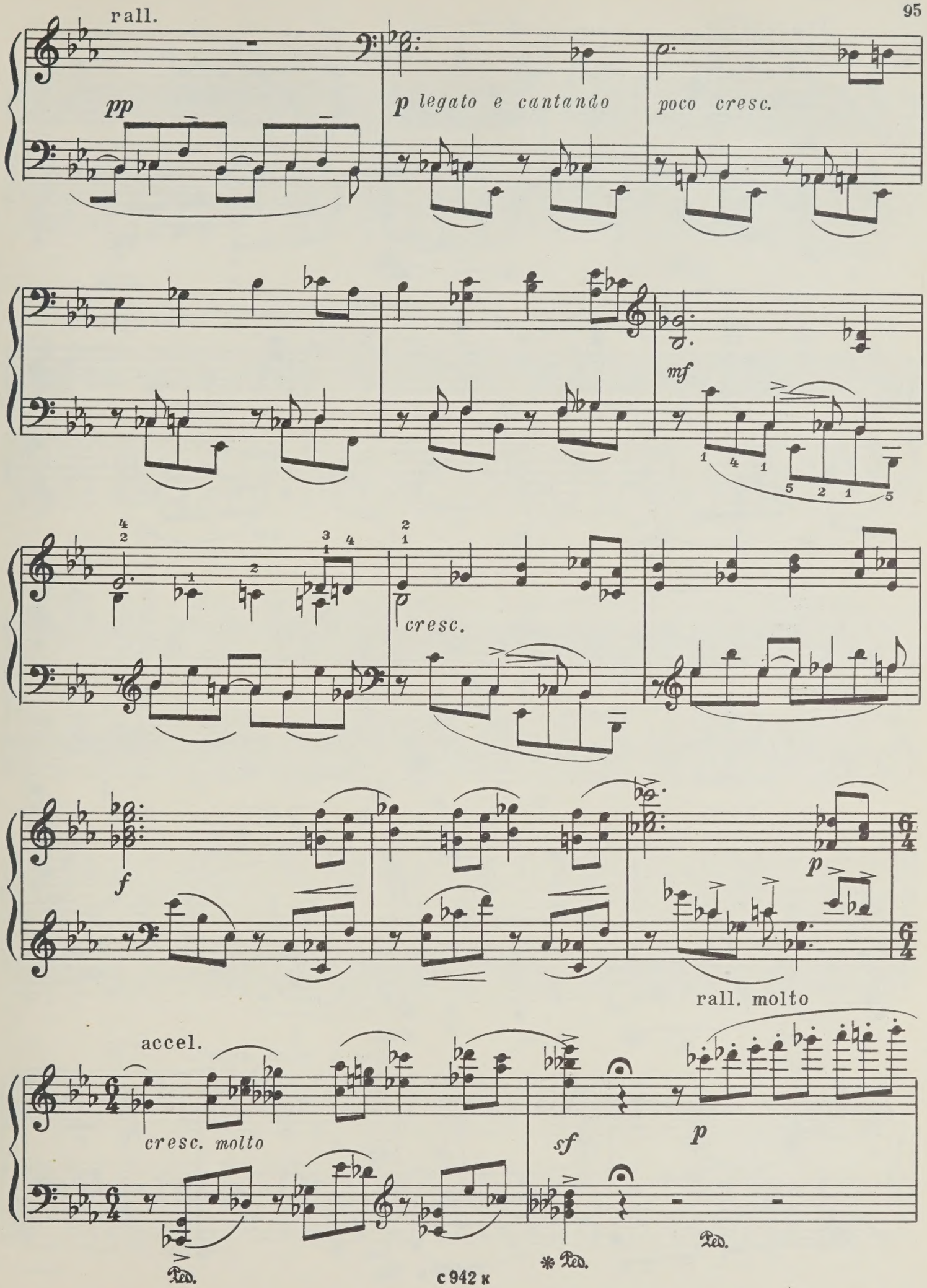
SONATINA №3

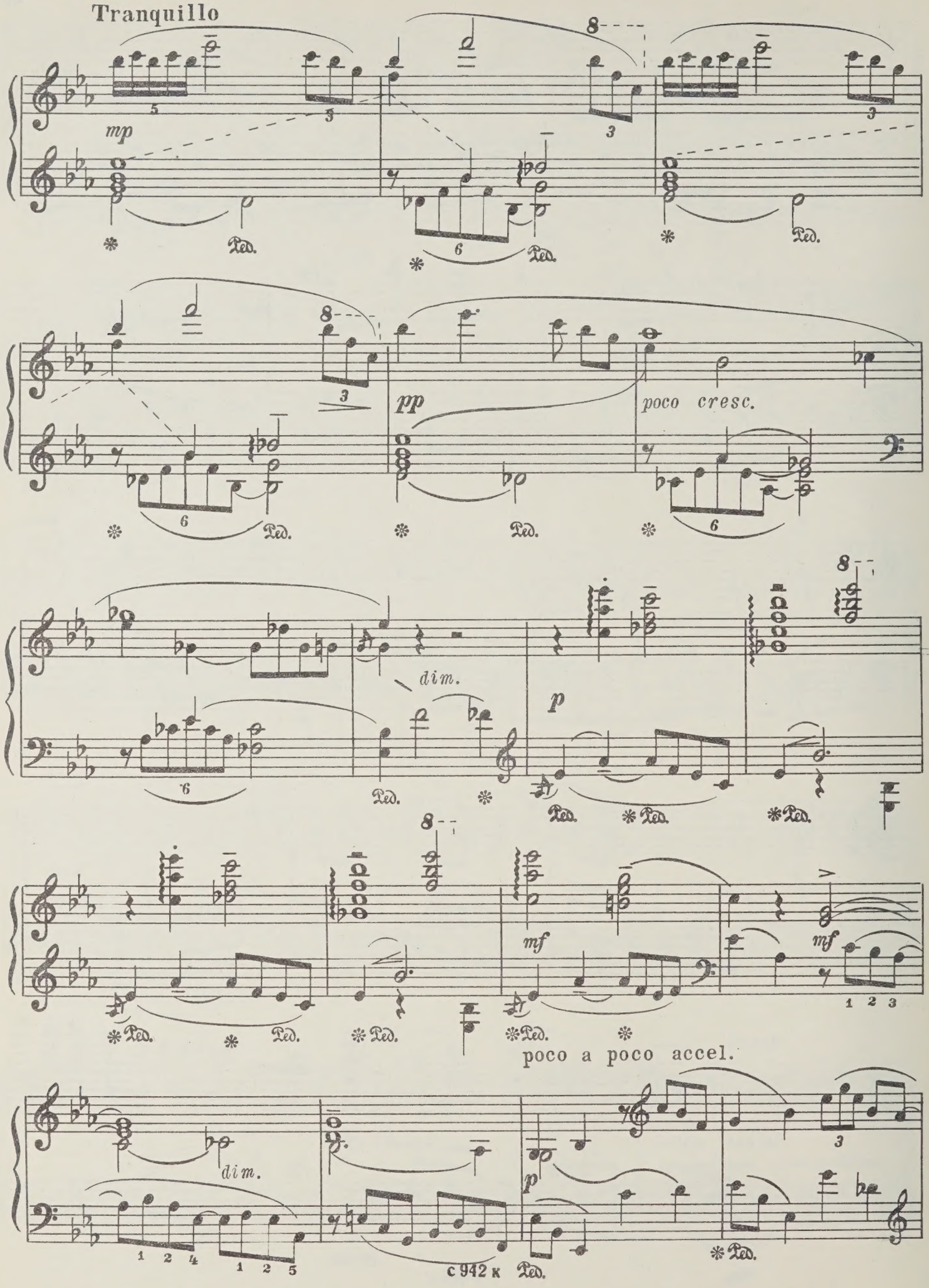
Соч.18
Op. 18

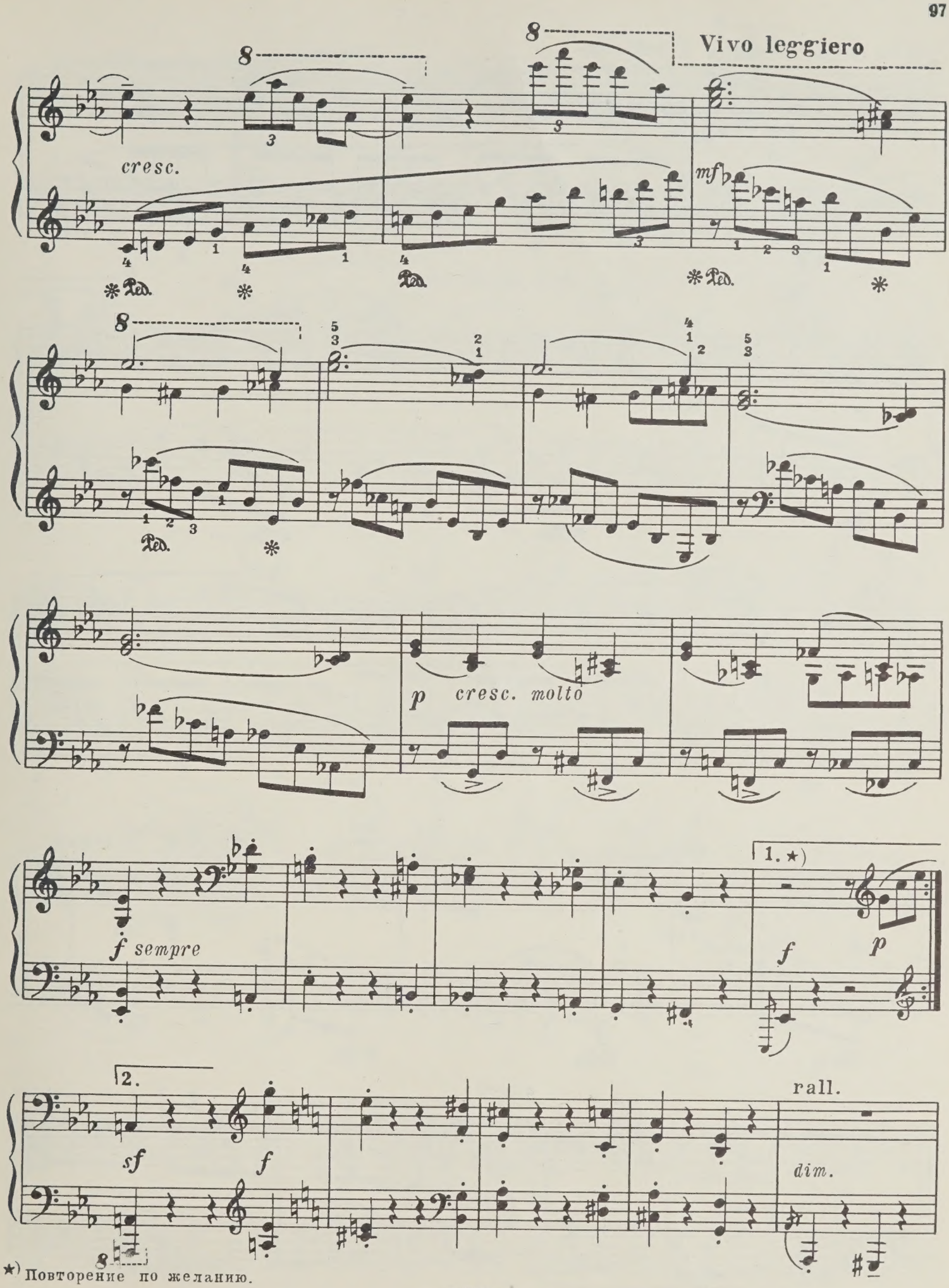
Allegro moderato



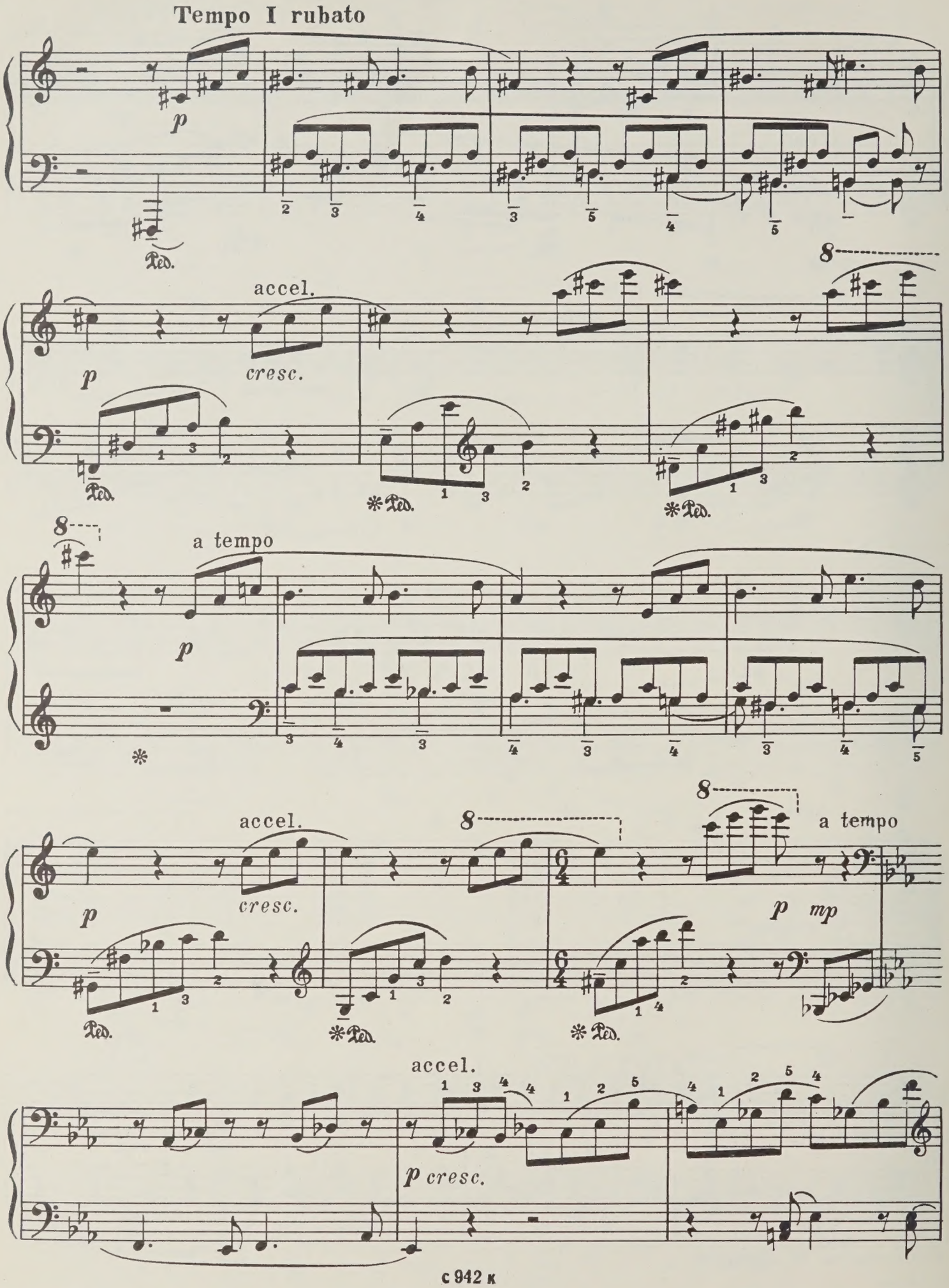

8
Vivo
sf
Ped.
molto rit.
Tempo I
f
pp
p
dim.
mp

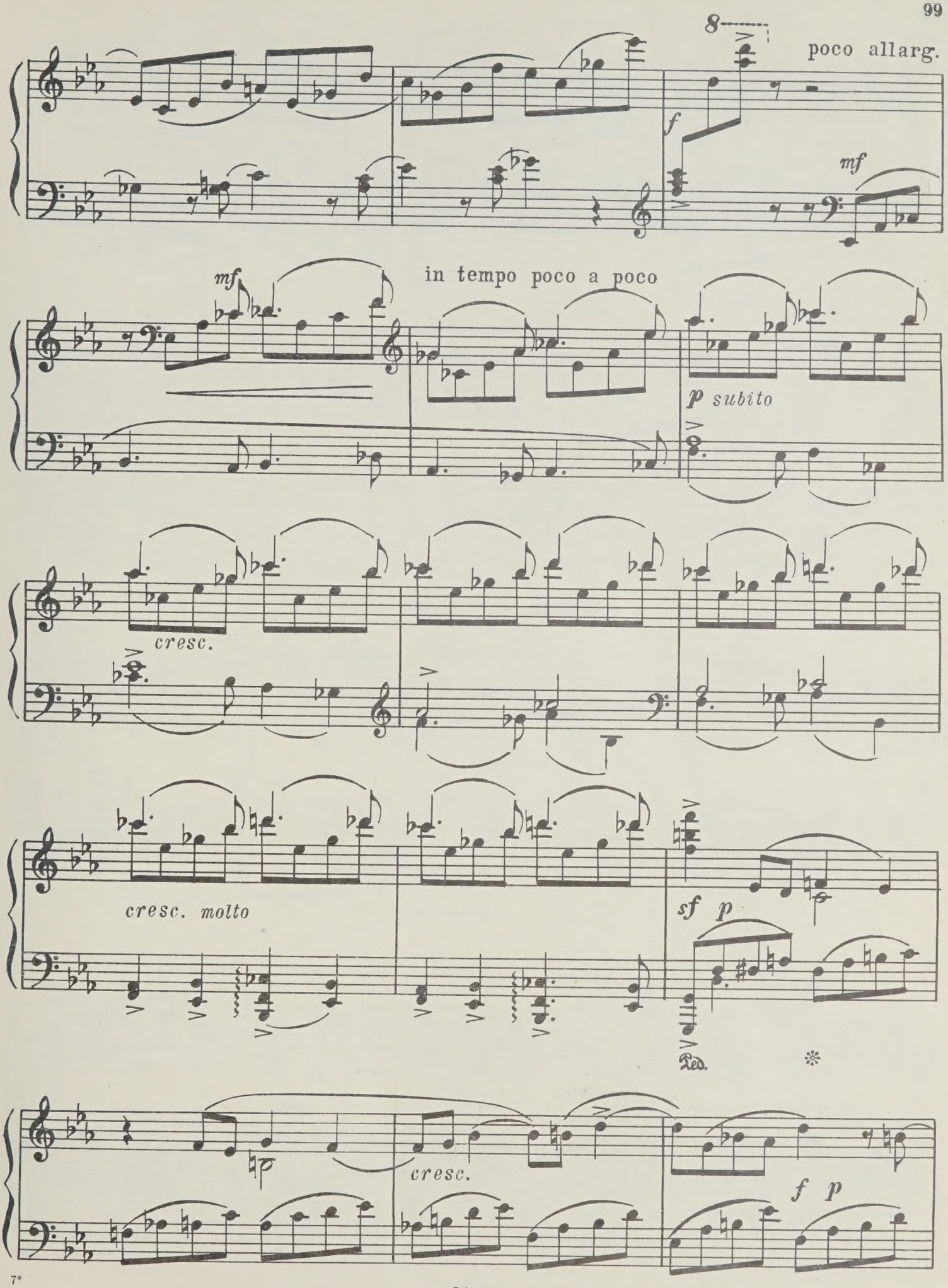

rall.
pp
p legato e cantando
poco cresc.
mf
cresc.
f
p
rall. molto
accel.
cresc. molto
sf
p
Ped.
Ped.
Ped.

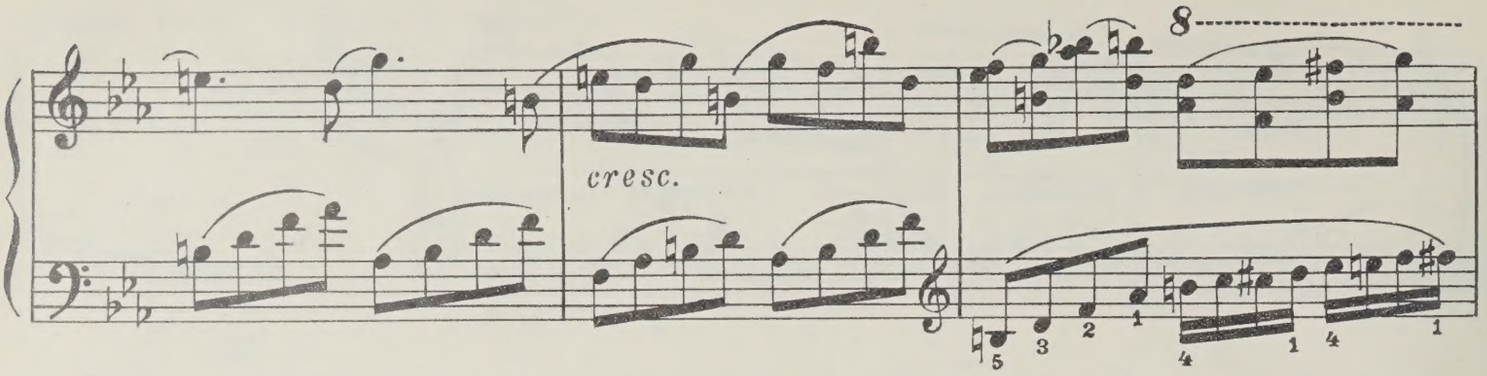

Tranquillo
mp
Ped.
pp
poco cresc.
dim.
p
mf
poco a poco accel.
c 942 k

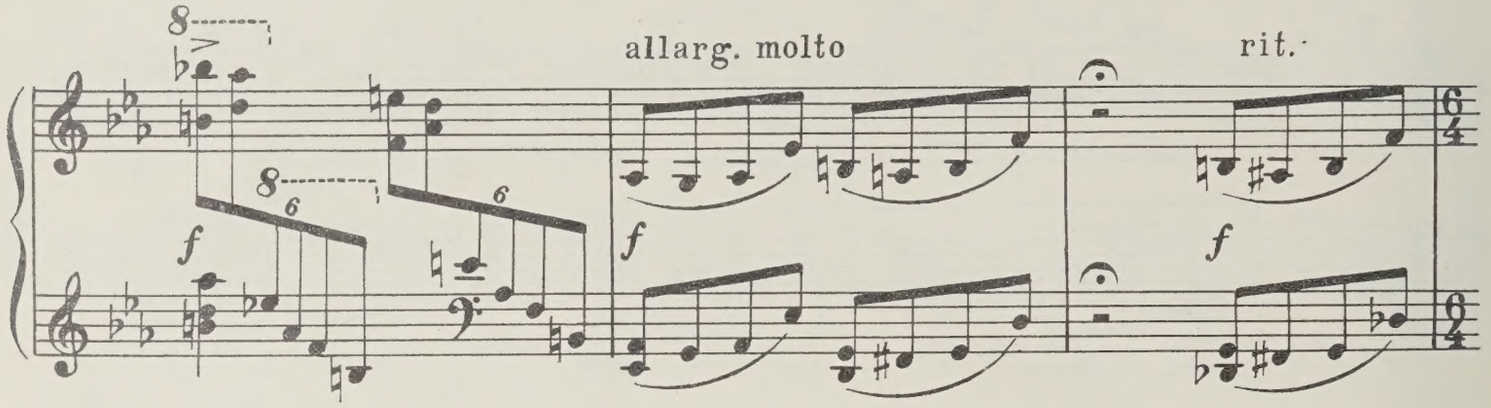


★) Повторение по желанию.

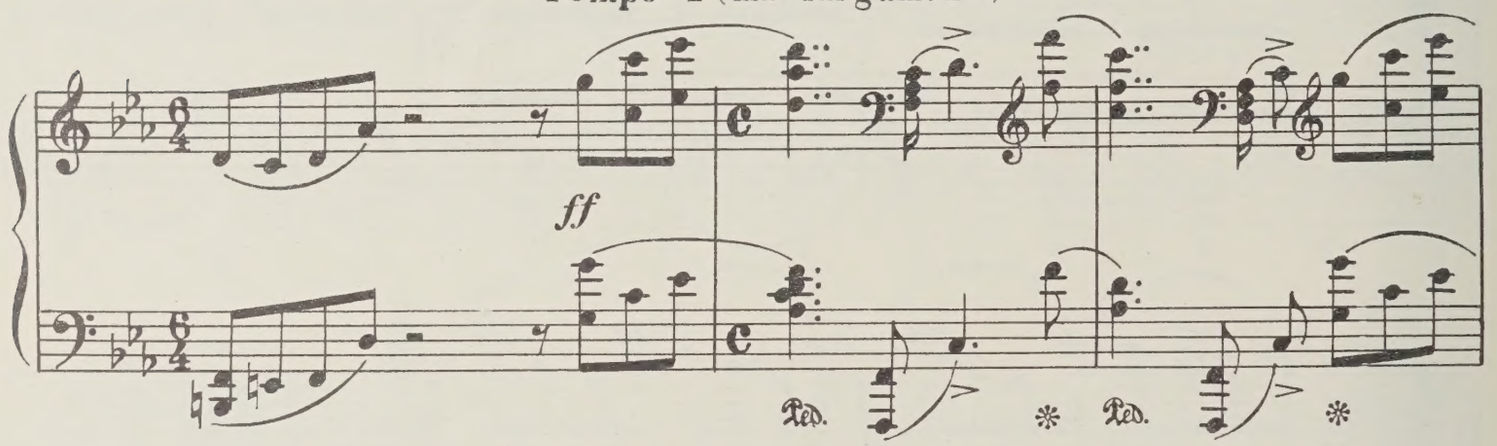

Tempo I rubato
p
Ped.
accel.
cresc.
8
a tempo
mp
p cresc.

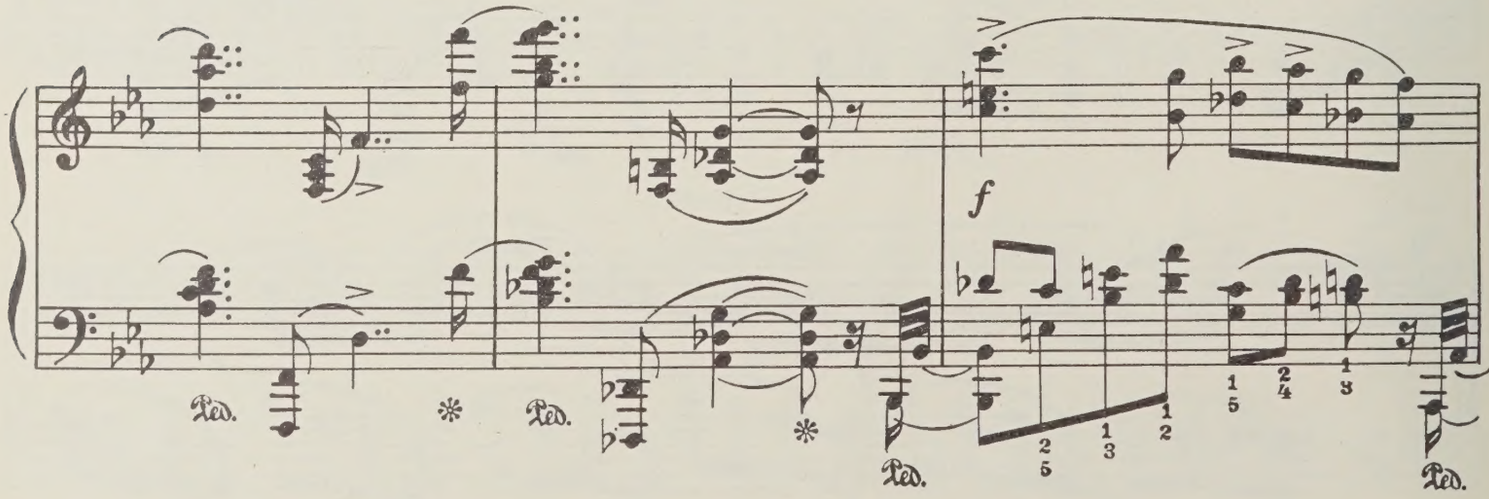

8
poco allarg.
f
mf
mf
in tempo poco a poco
p subito
cresc.
cresc. molto
sf p
Ped.
cresc.
f p

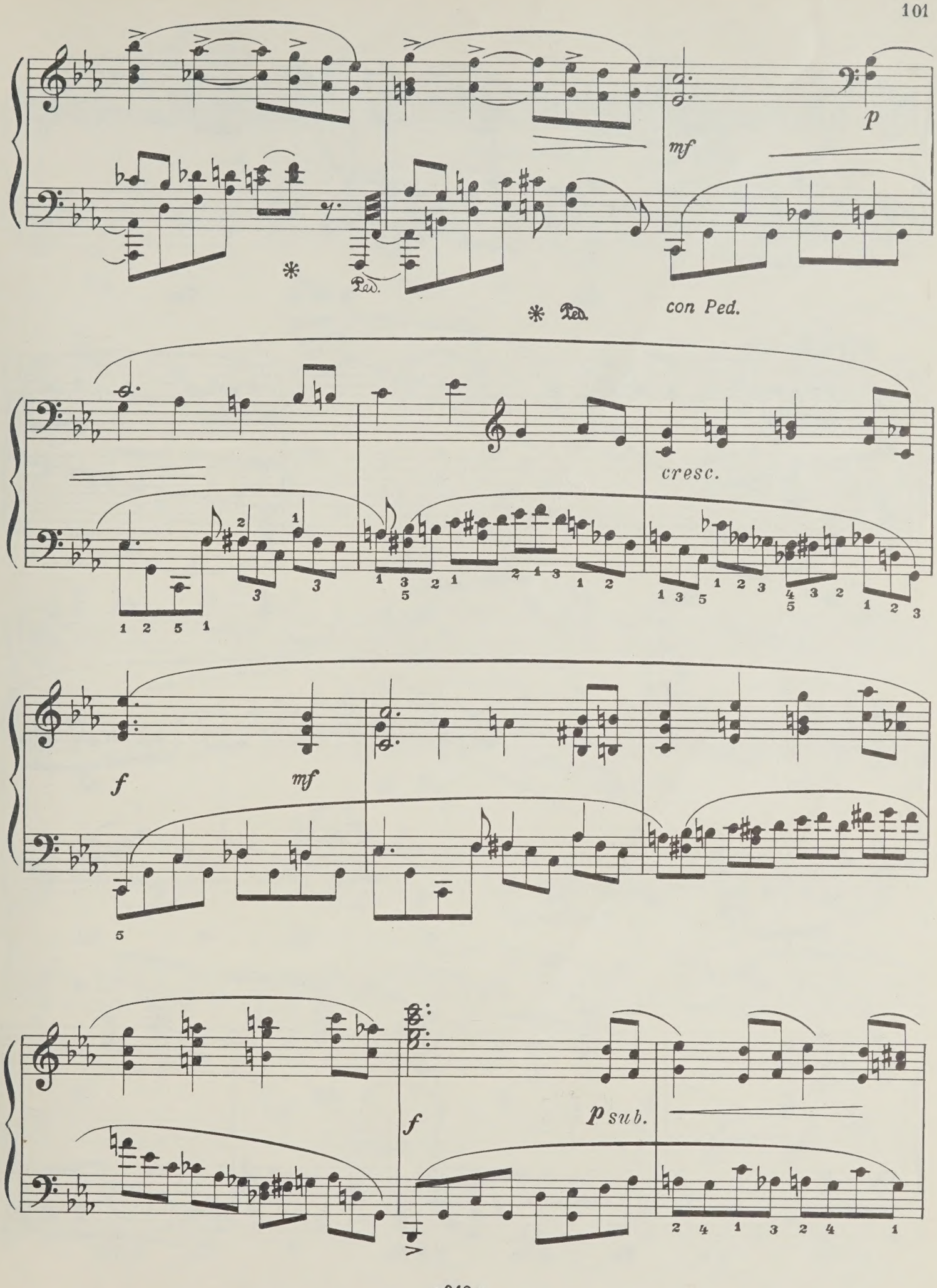


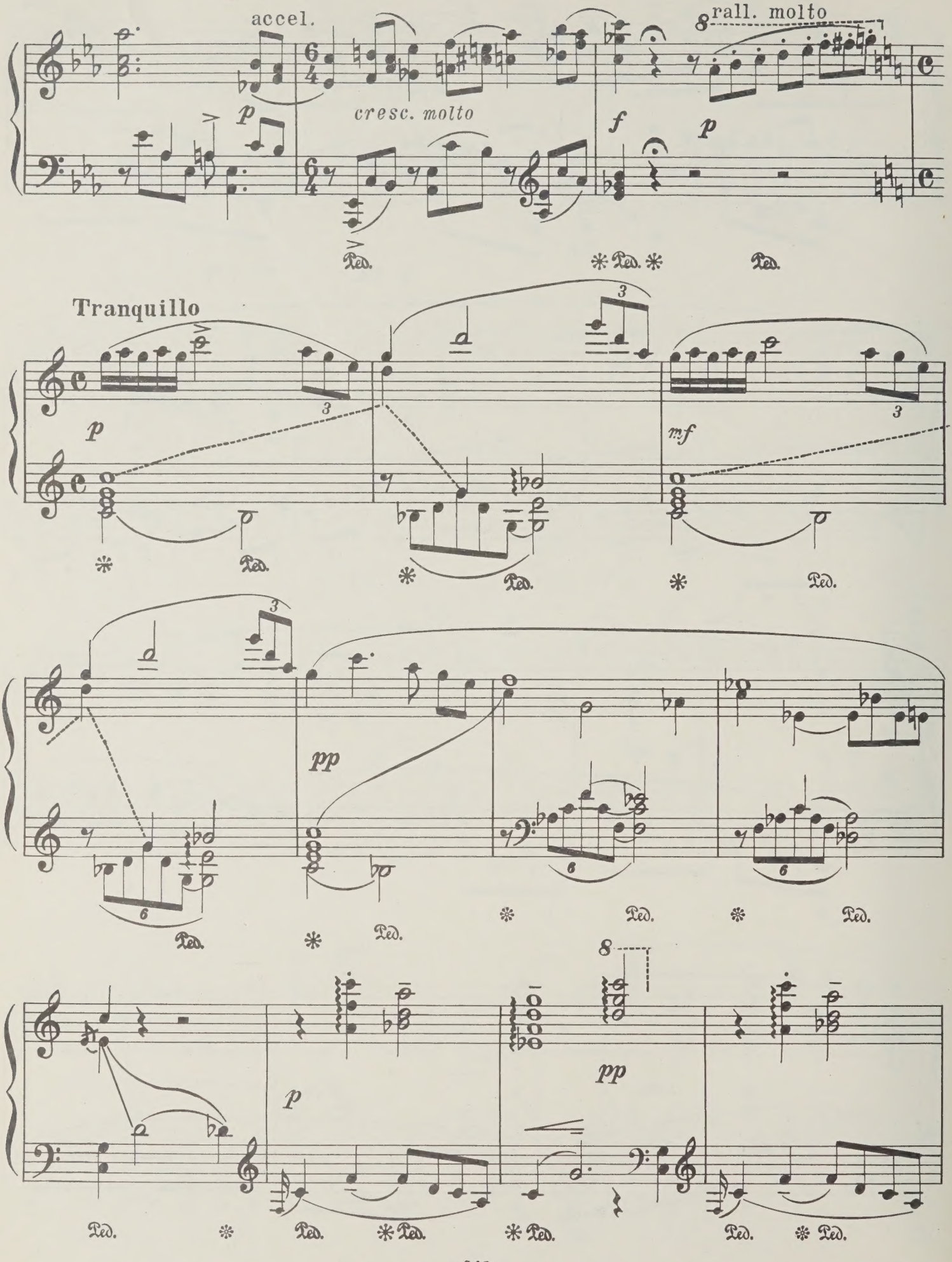


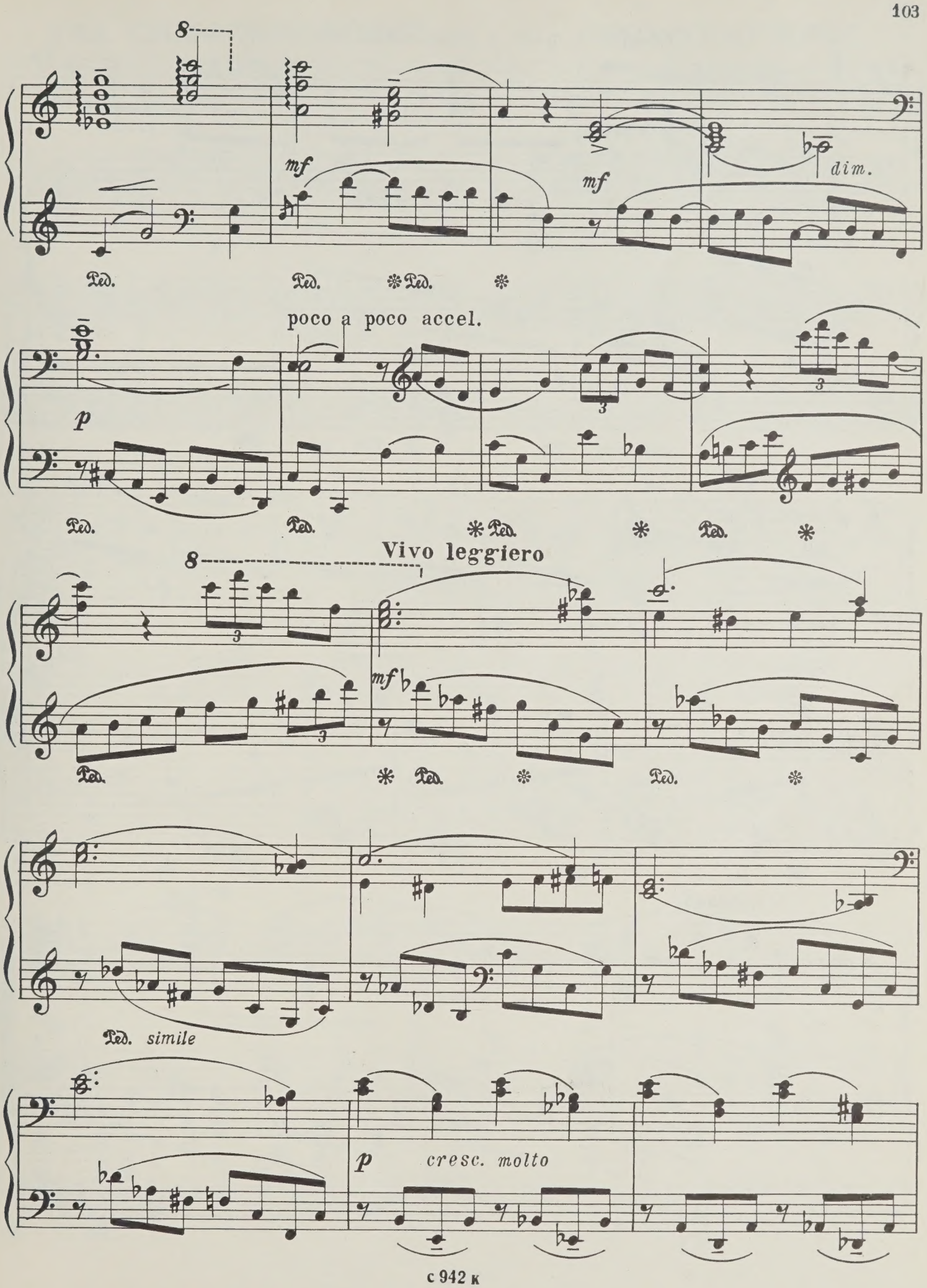
Tempo I (ma largamente)

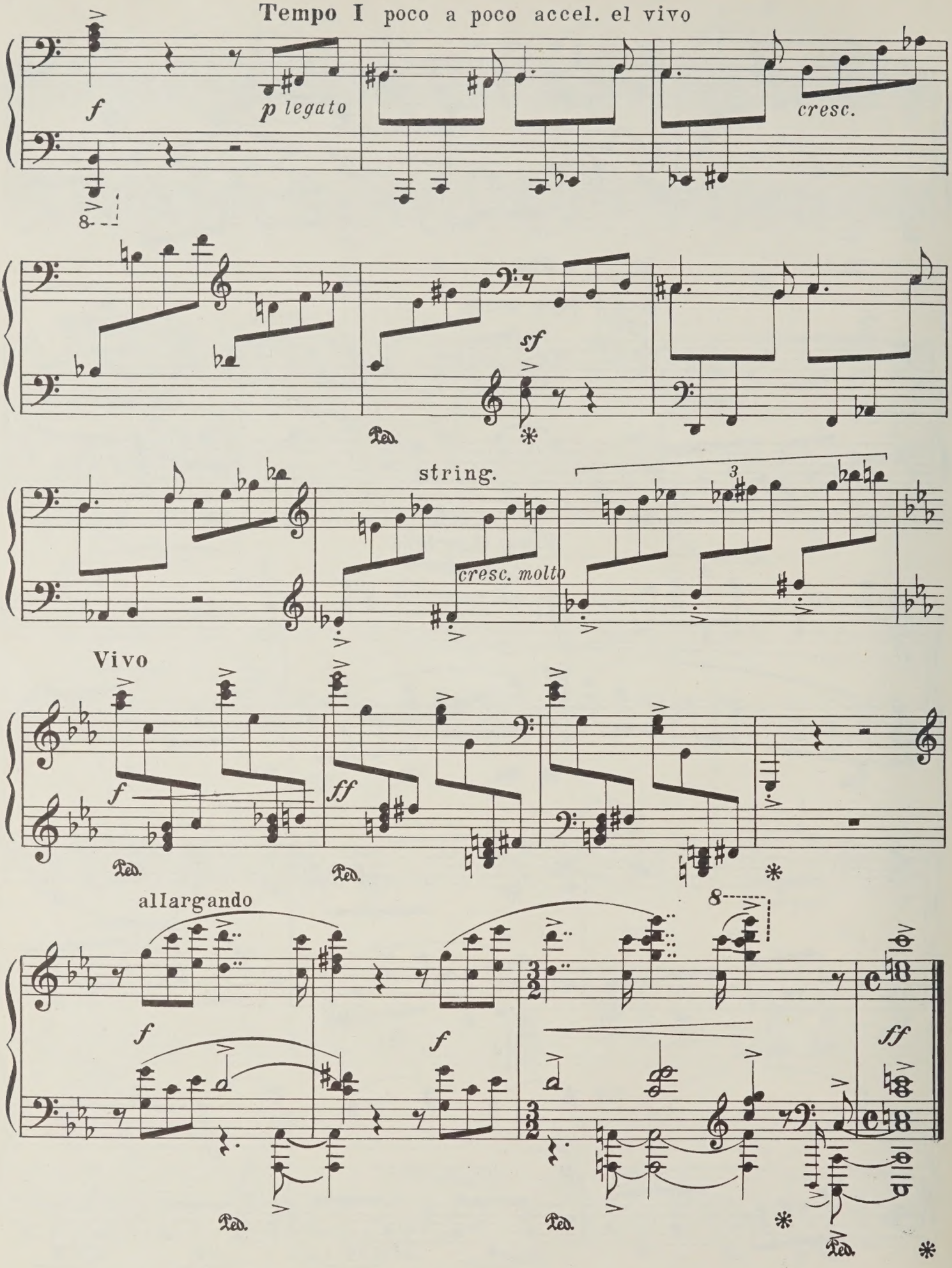





mf
p
Ped.
con Ped.
cresc.
f
mf
f
p sub.


accel.
rall. molto
cresc. molto
Tranquillo
Ped.


8
mf
mf
dim.
Ped.
Ped.
Ped.
poco a poco accel.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Vivo leggiero
8
mf
Ped.
Ped.
Ped.
Ped. simile
p
cresc. molto


Tempo I poco a poco accel. el vivo
f
p legato
cresc.
sf
Ped.
string.
cresc. molto
Vivo
f
ff
Ped.
allargando
f
f
ff
Ped.
Ped.
Ped.

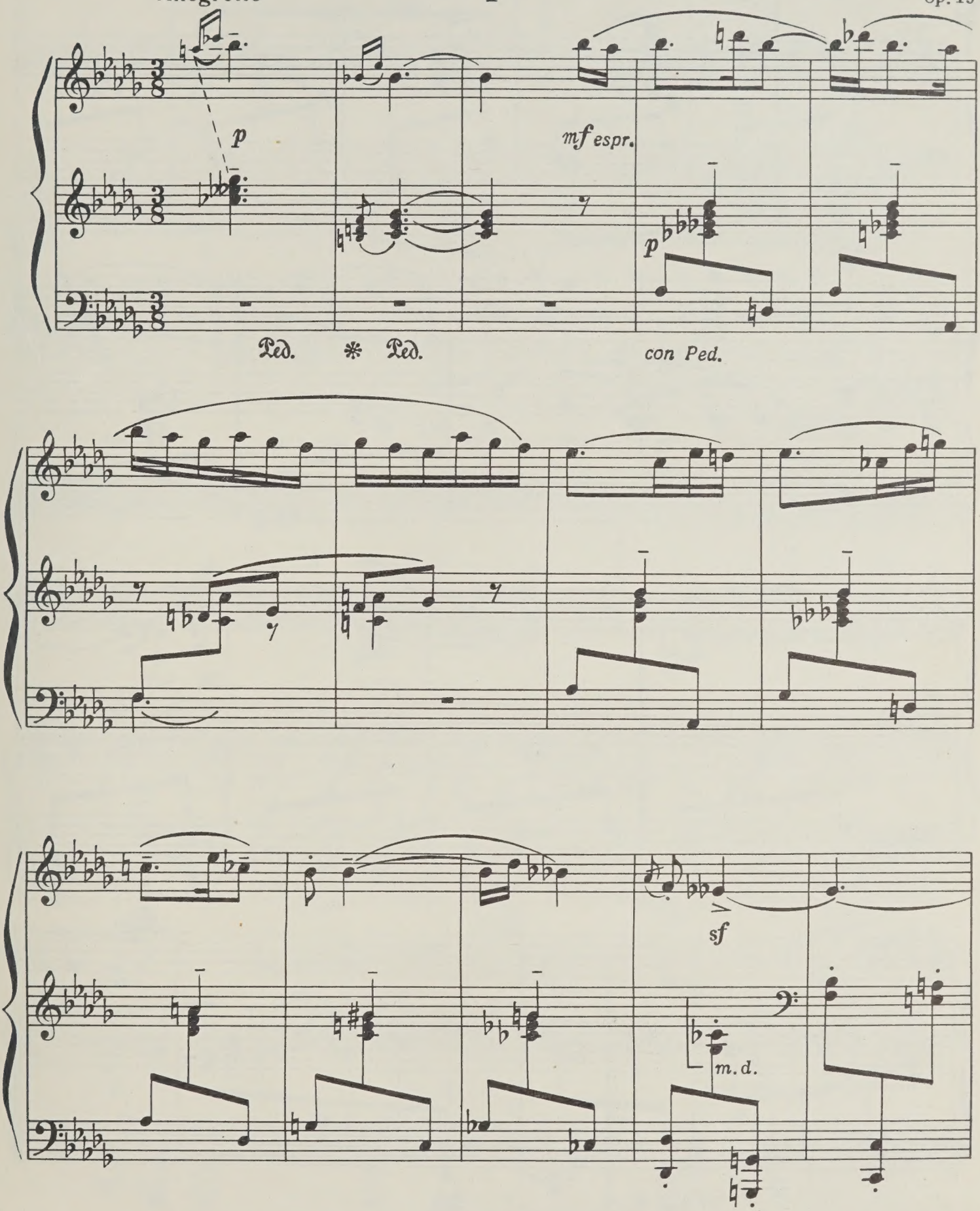
ДВА СИМФОНИЧЕСКИХ ТАНЦА

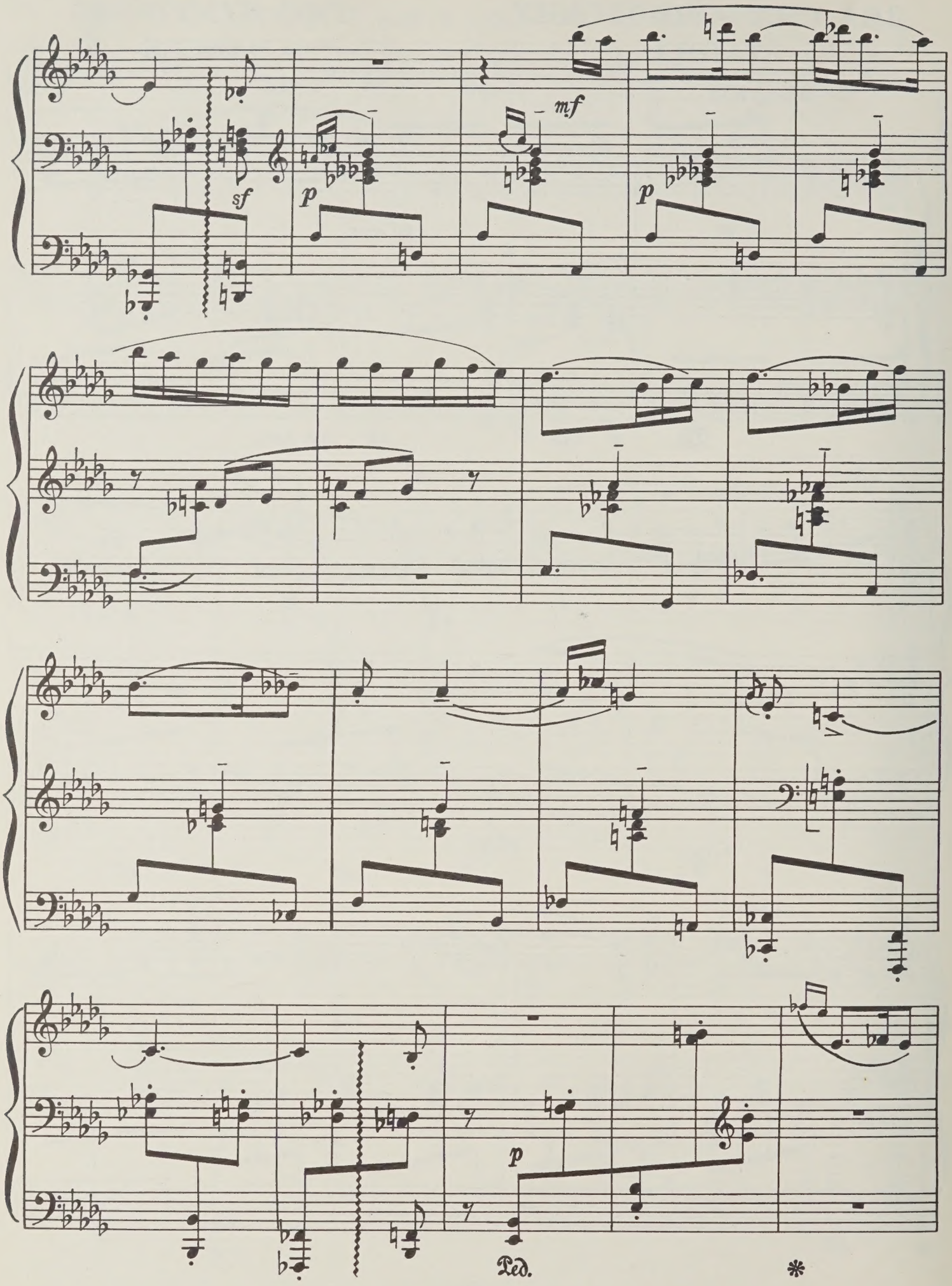
TWO SYMPHONIC DANCES

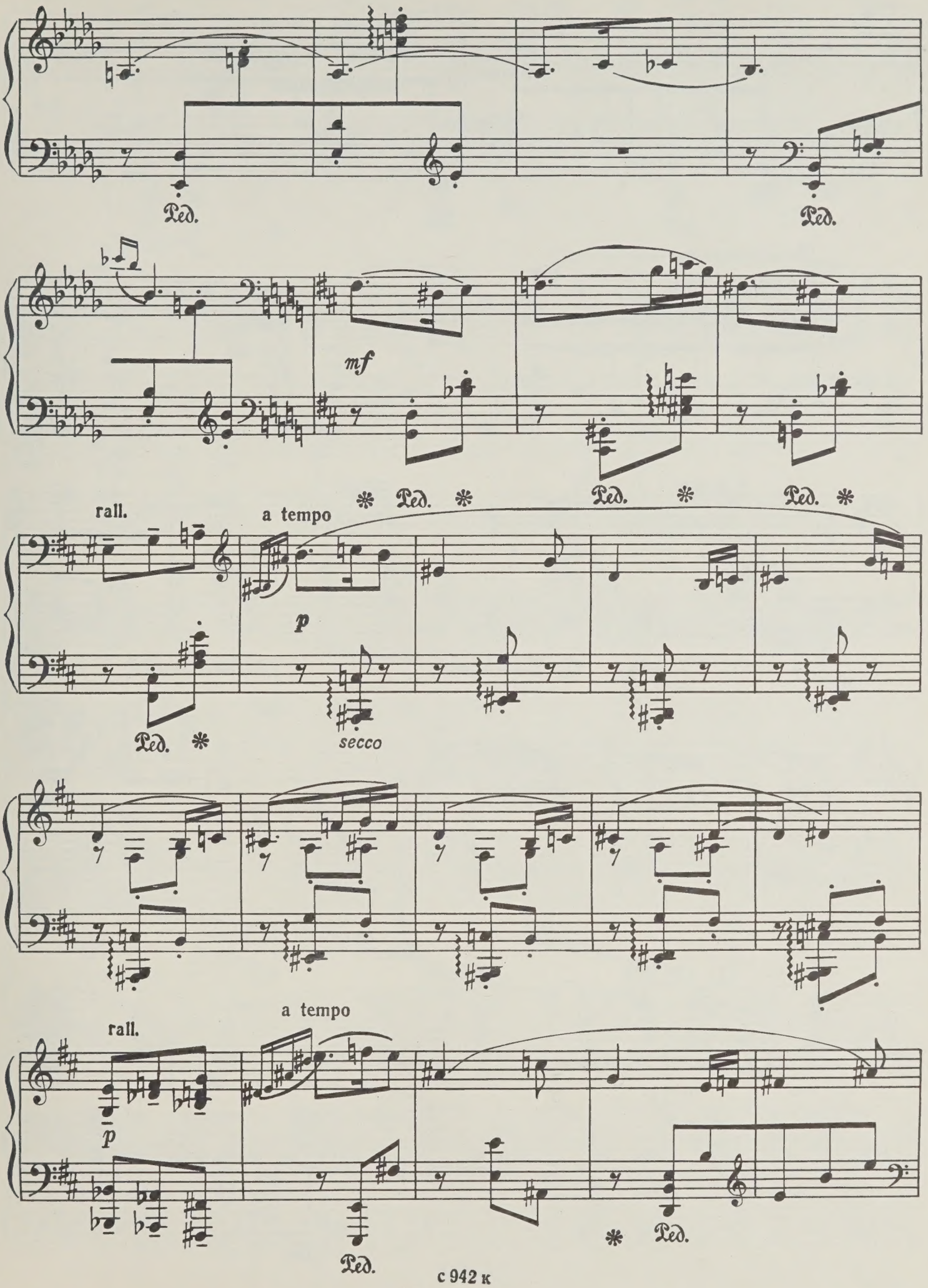
Соч. 19
Op. 19

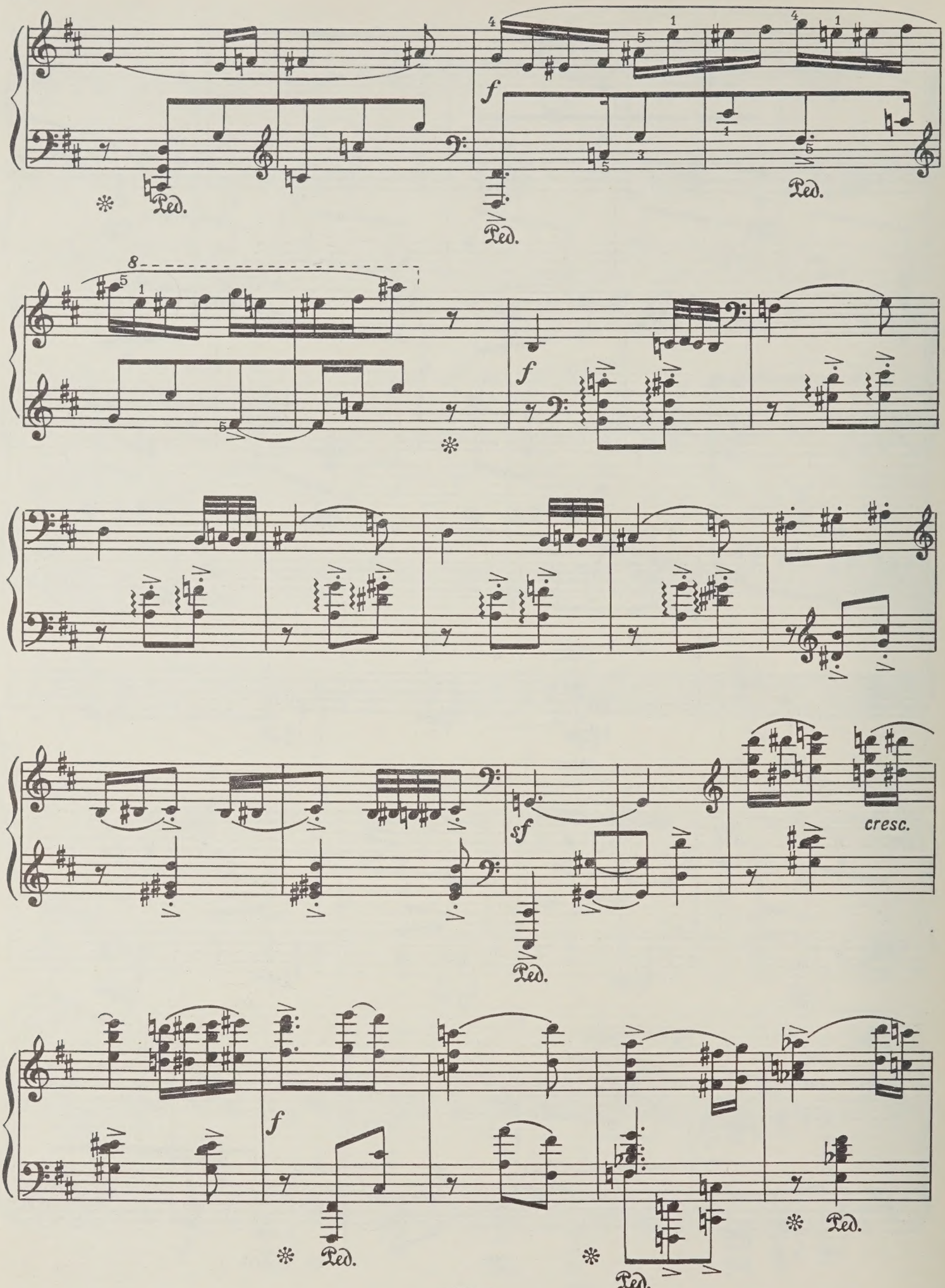
Allegretto

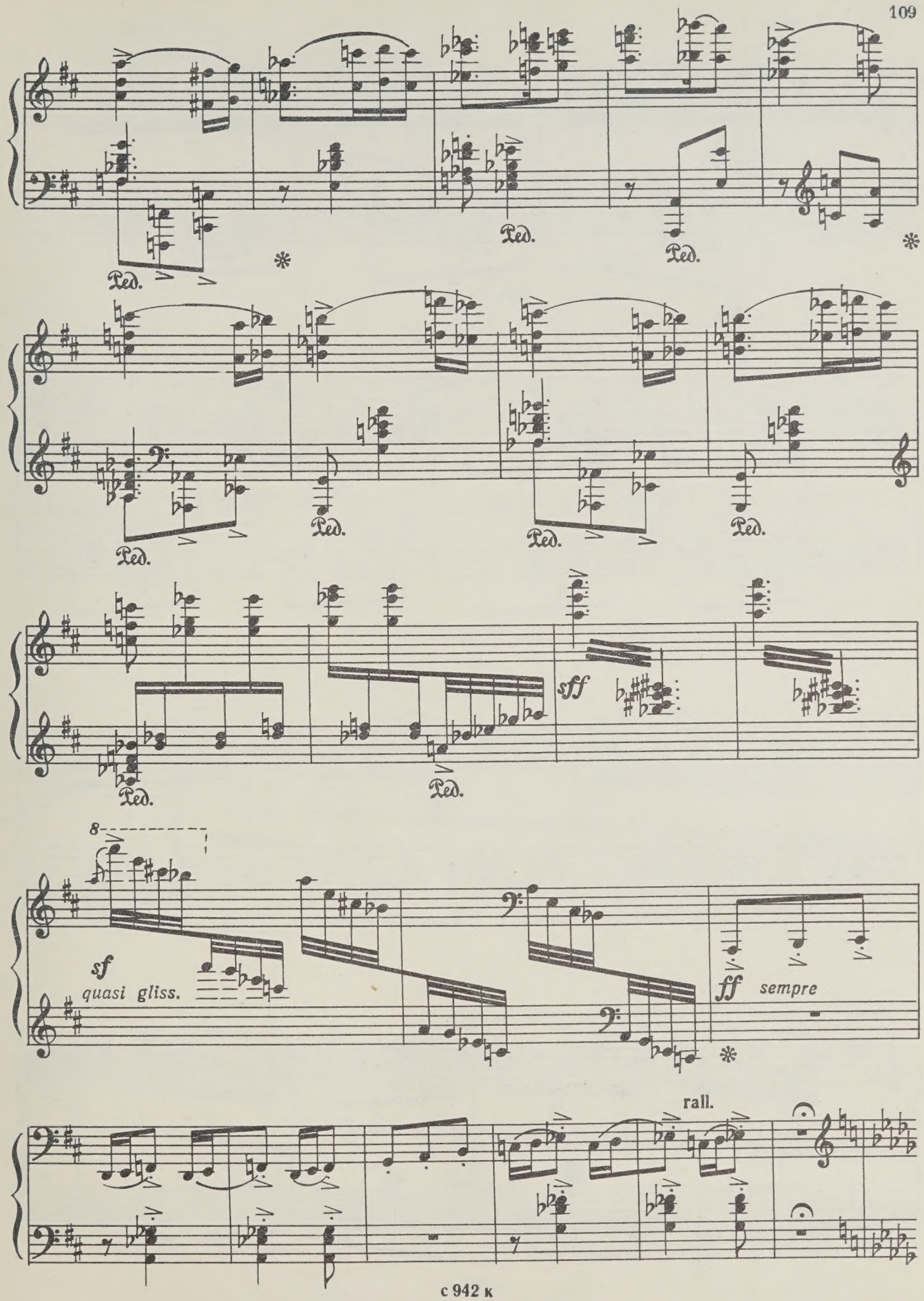
I



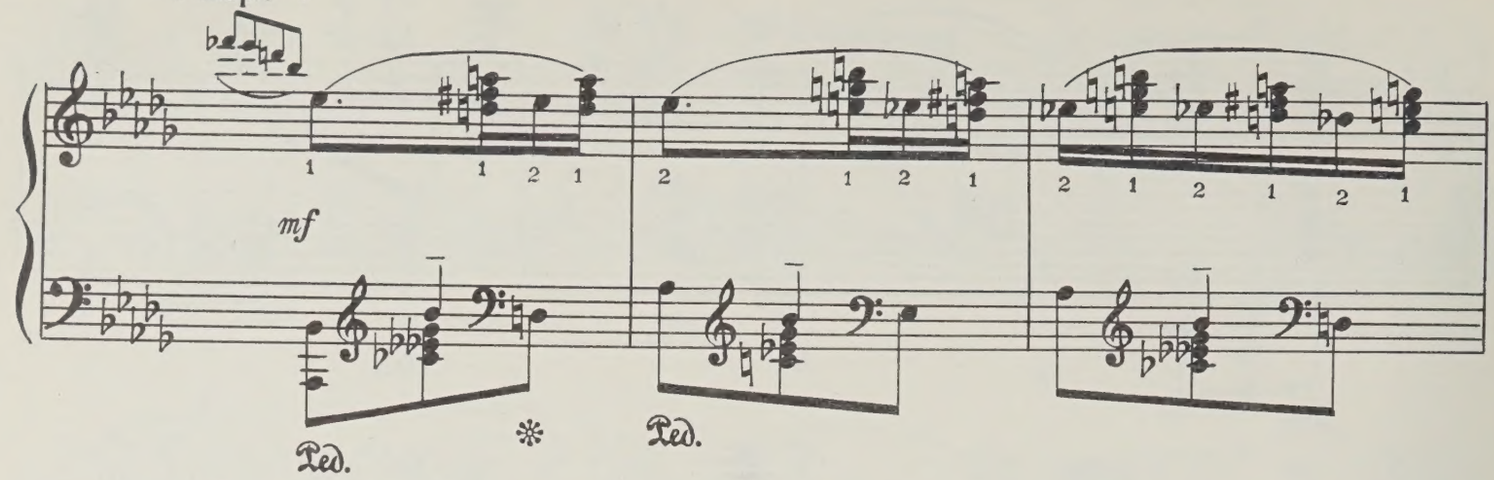

sf
p
mf
p
p
Ped.
*

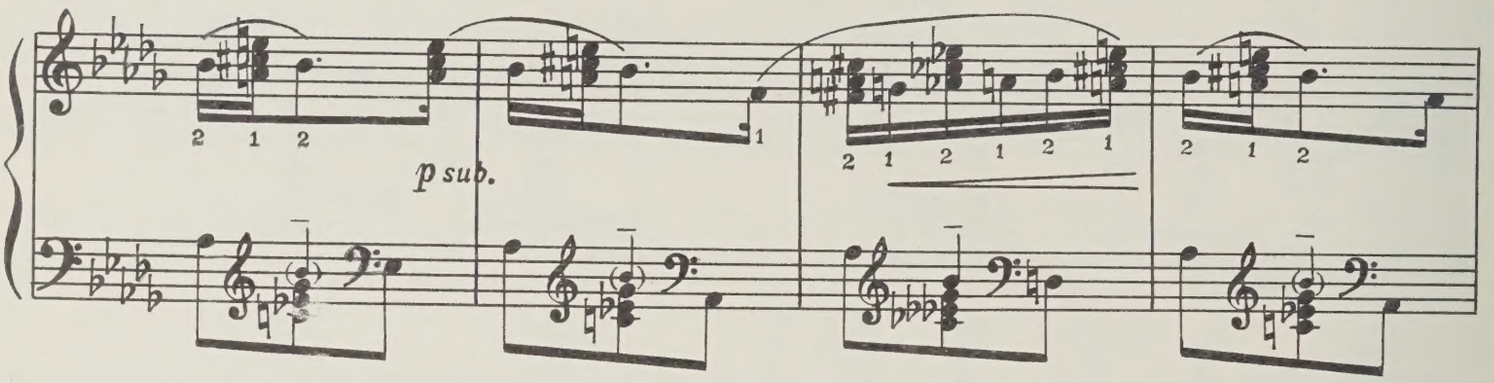

Ped.
Ped.
mf
Ped.
Ped.
Ped.
rall.
a tempo
p
Ped.
secco
a tempo
rall.
p
Ped.
Ped.

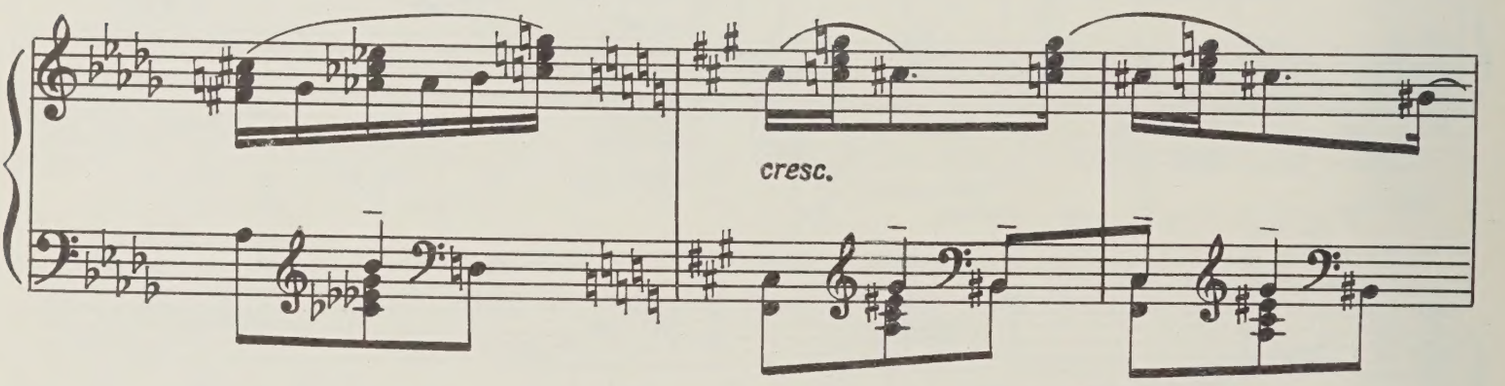

f
Ped.
8
f
sf
cresc.
f

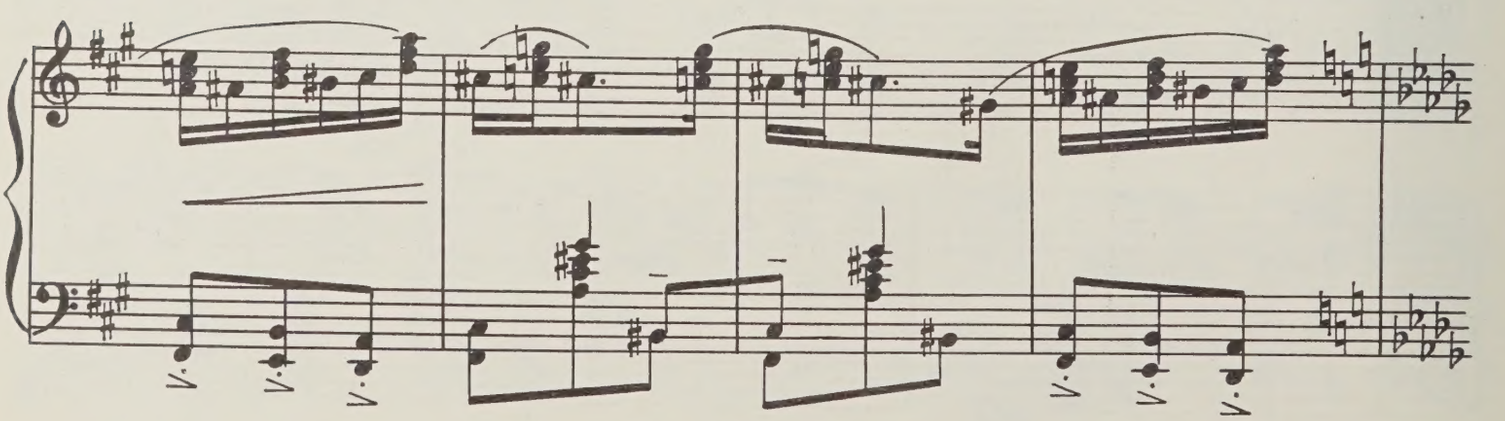

Ped.
sff
8
sf
quasi gliss.
ff
sempre
rall.

Tempo I

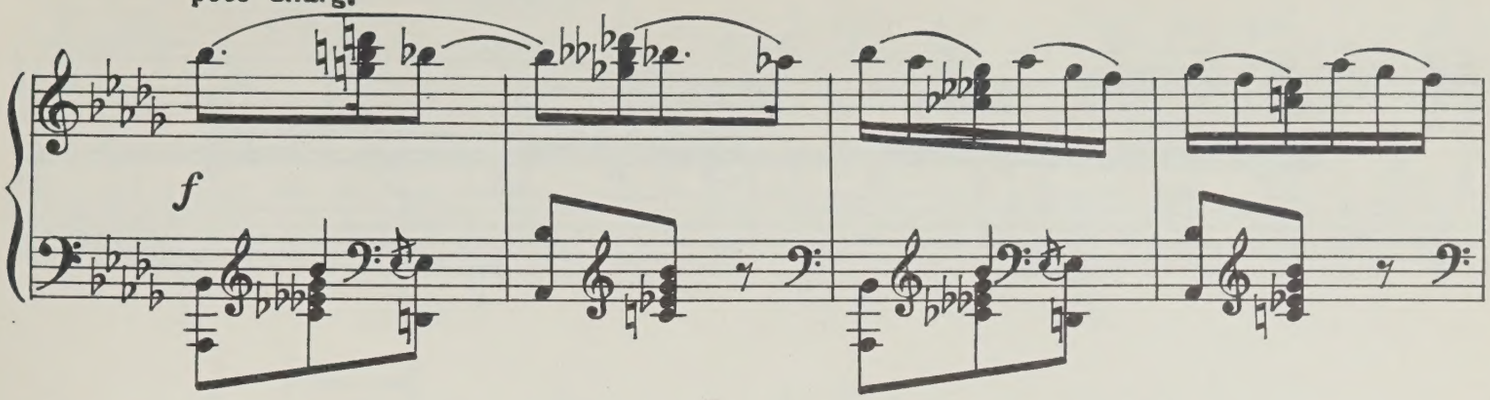


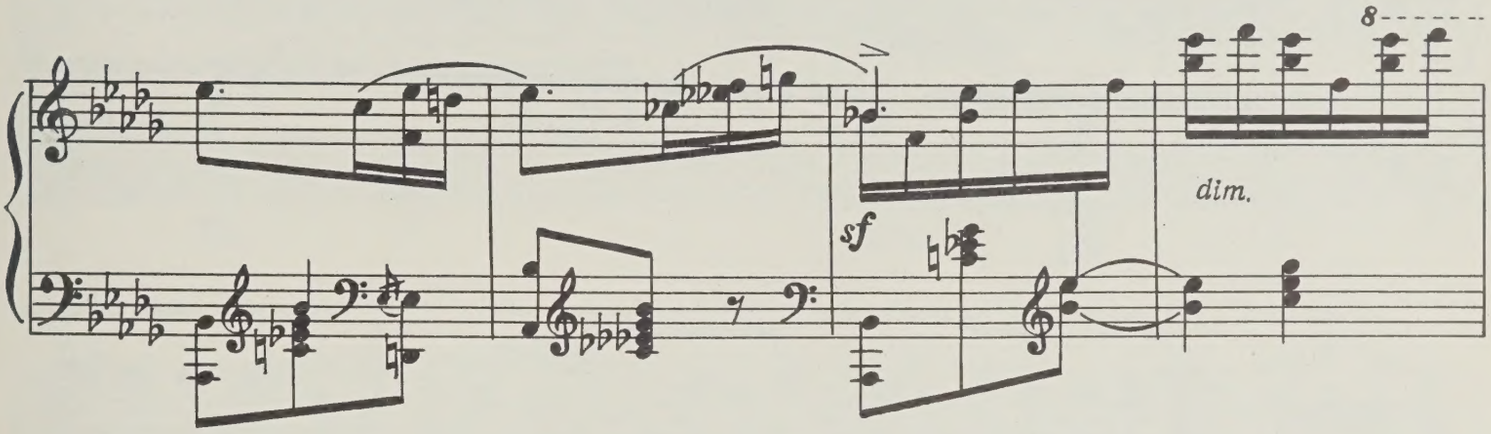




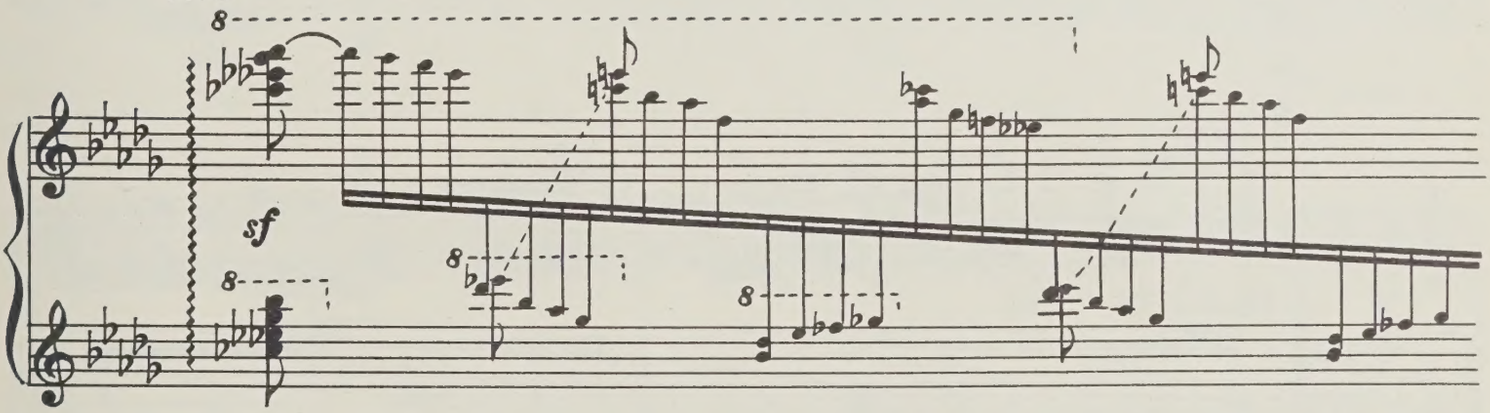


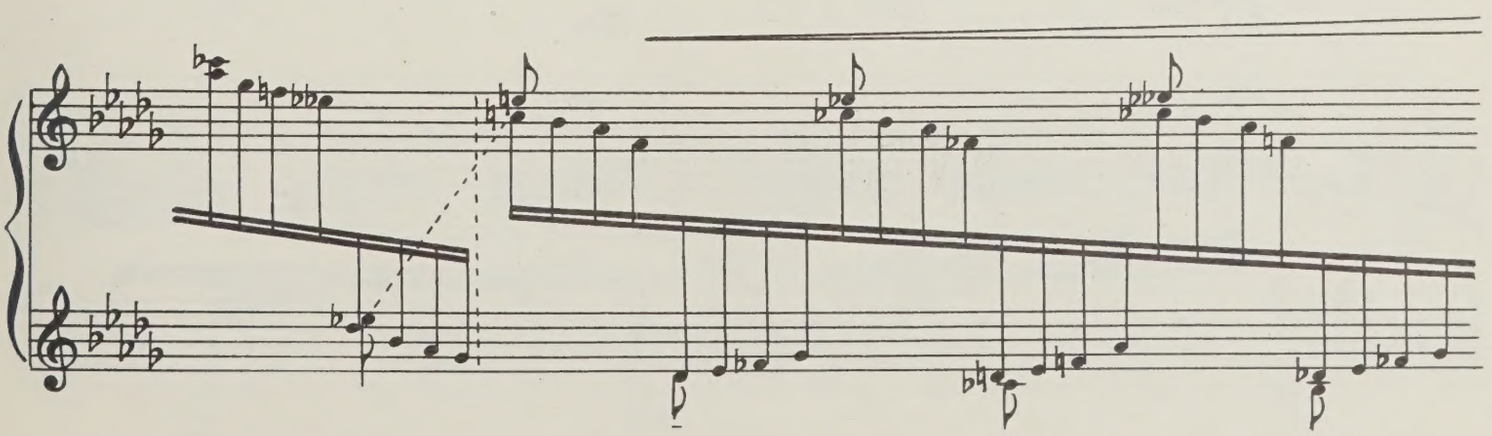
poco allarg.

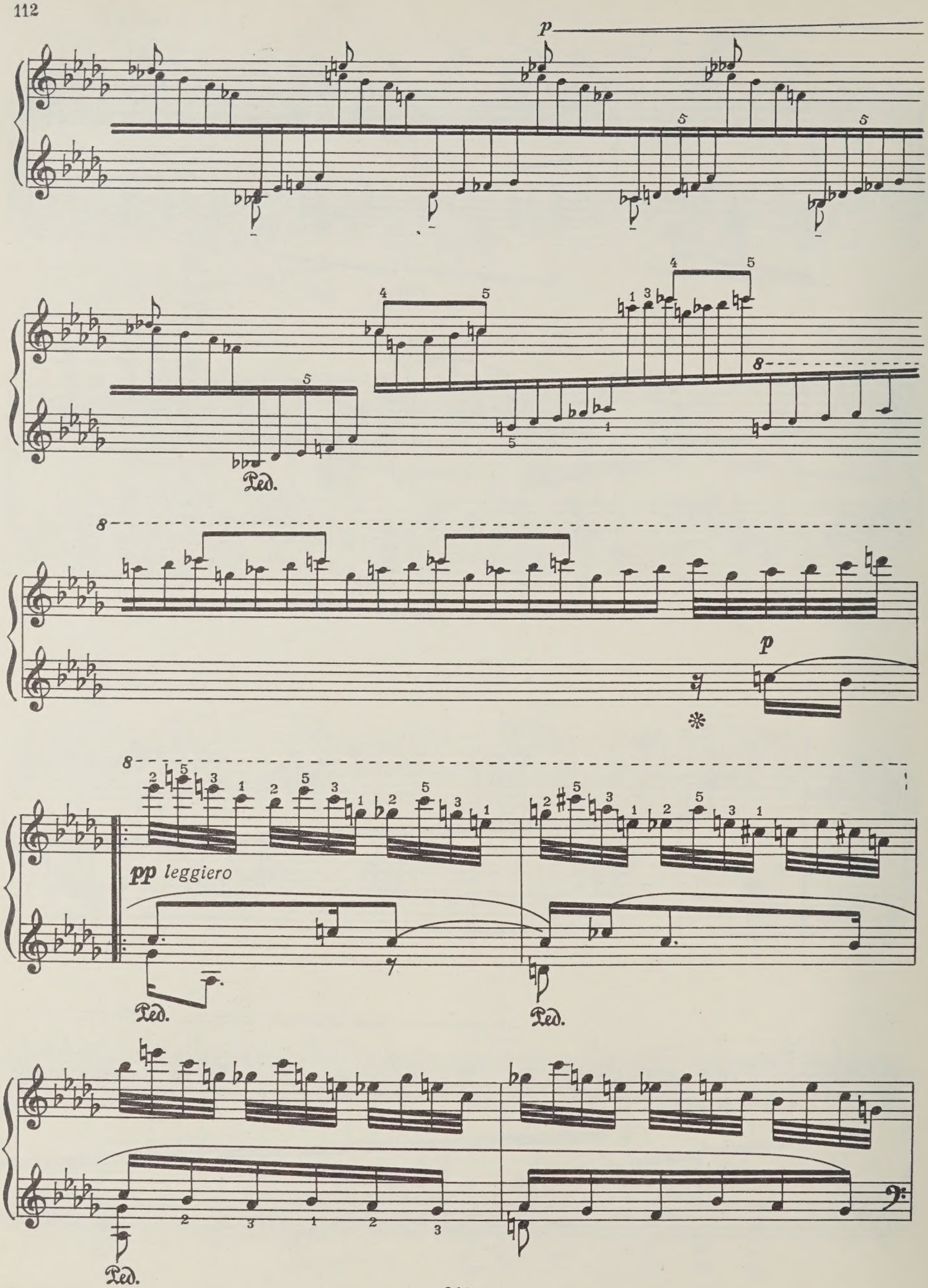


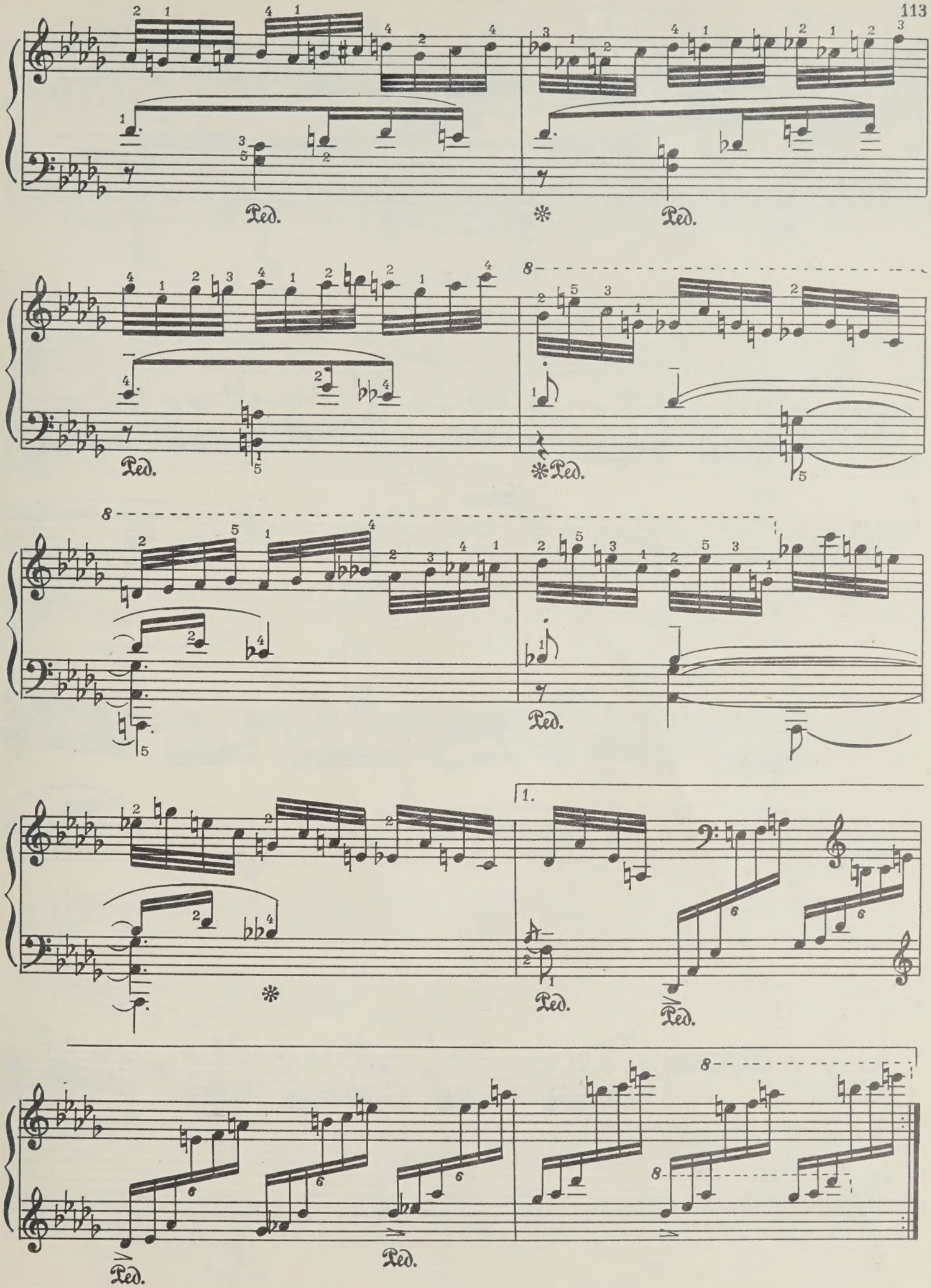


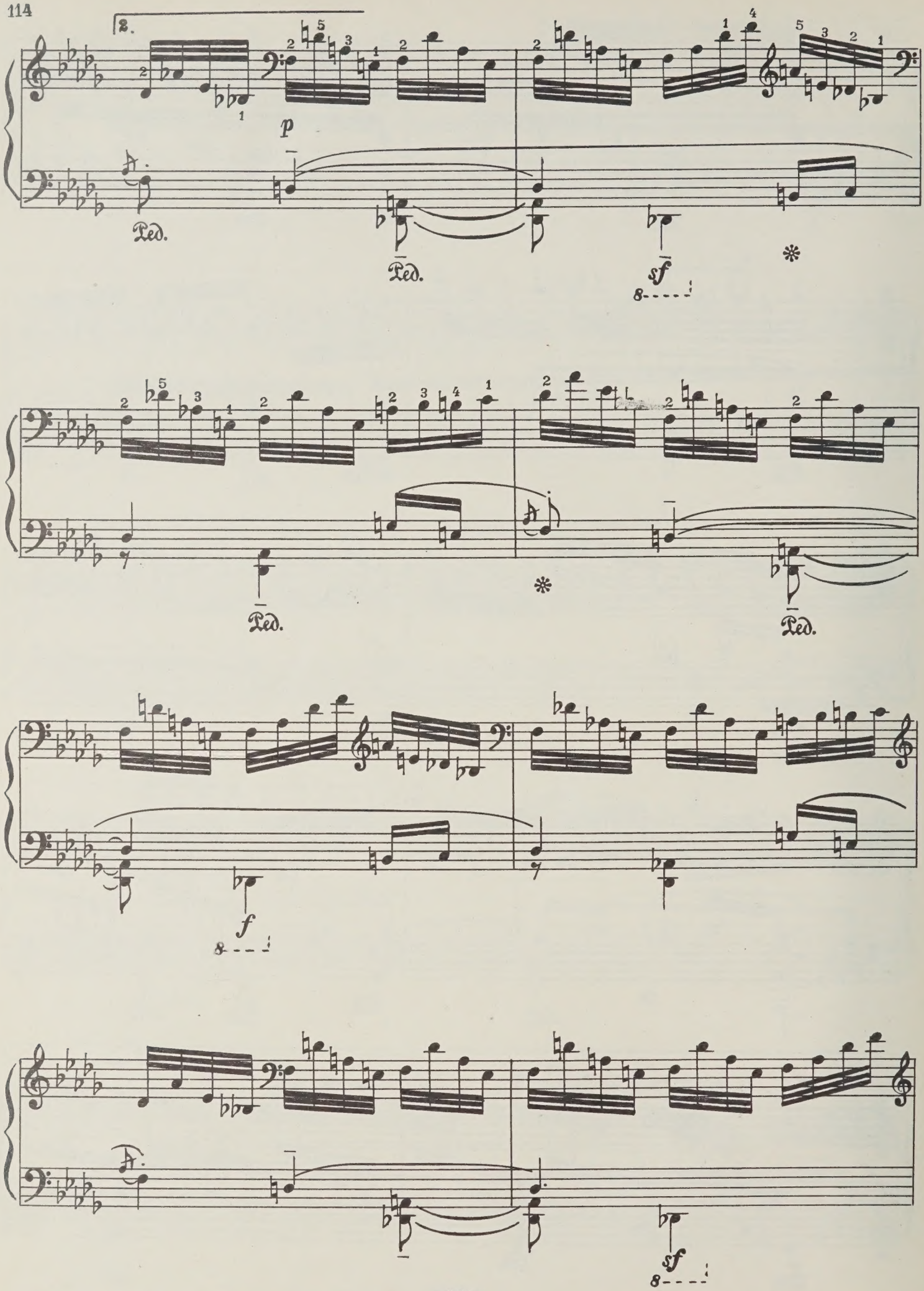
Vivo

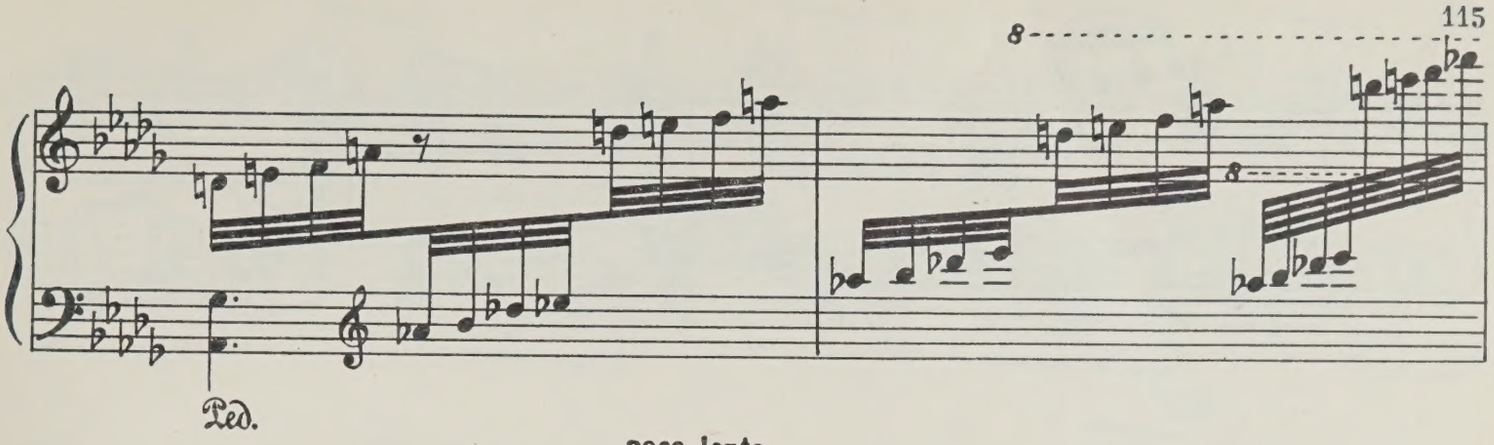


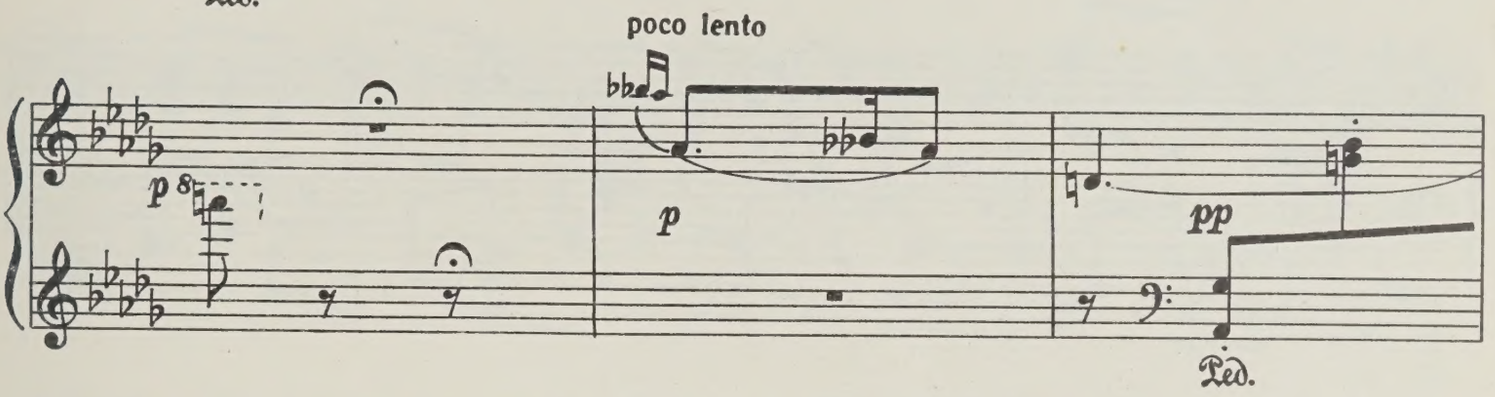


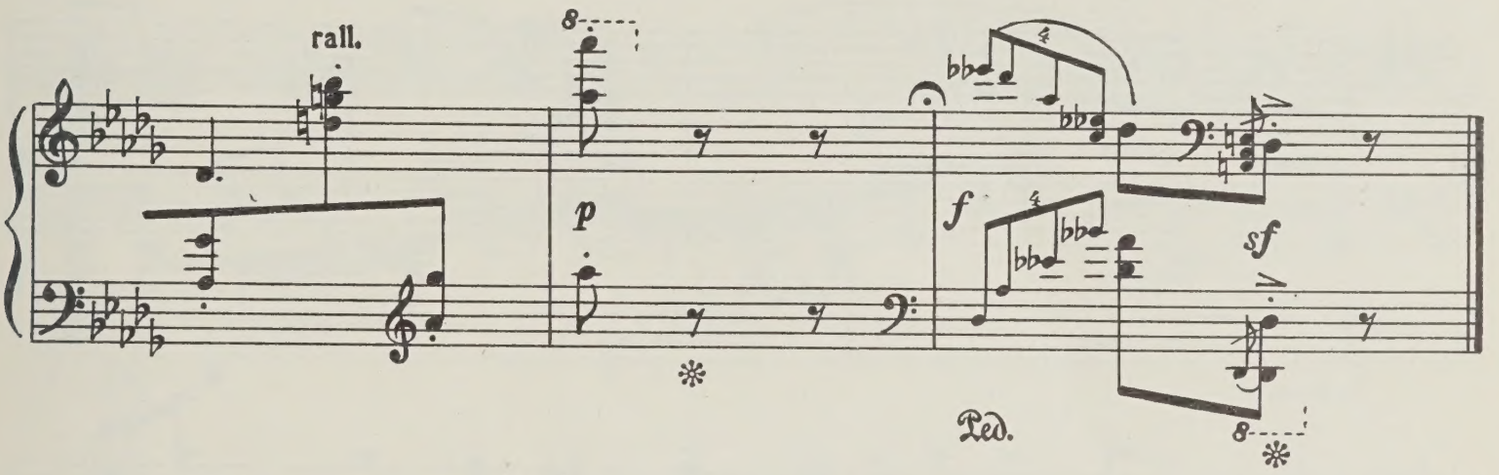

p
Ped.
8
p
pp leggiero
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

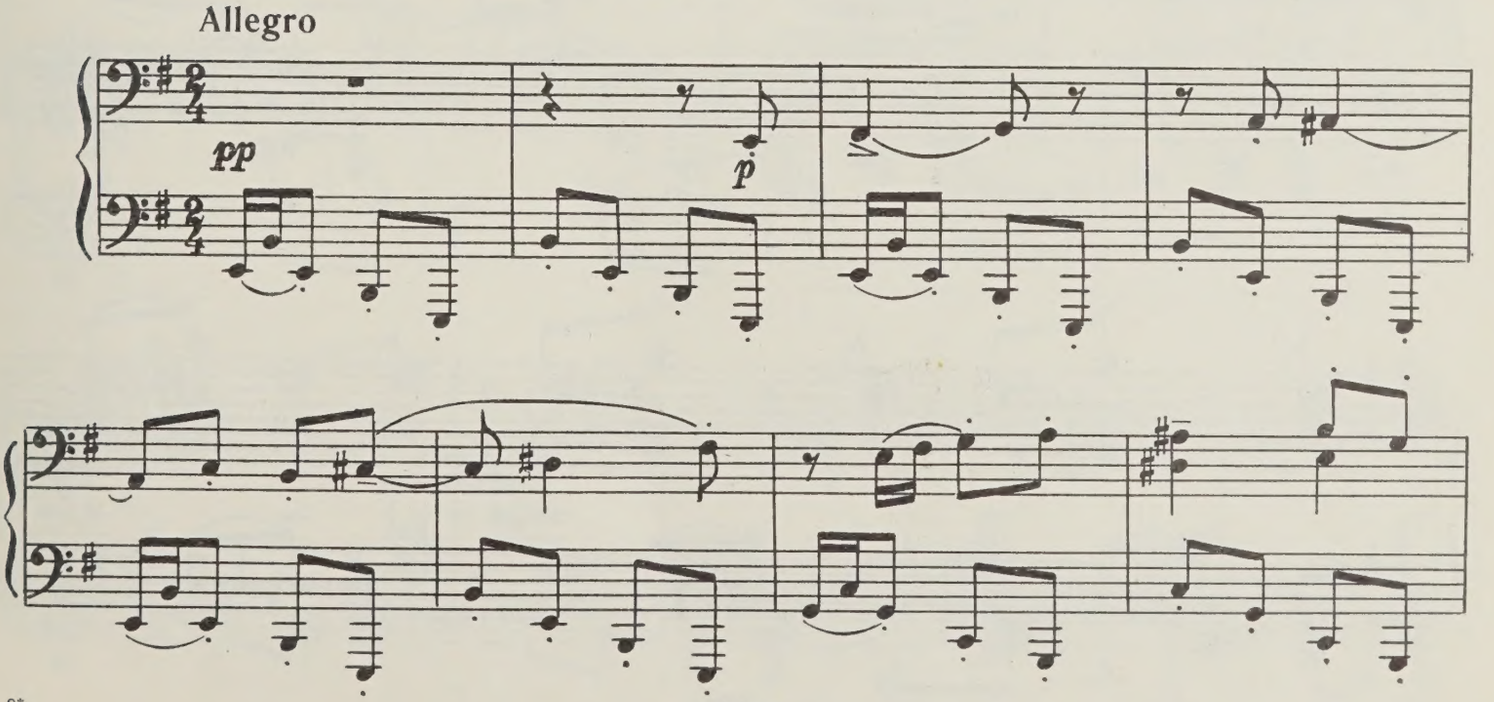

8.
p
Ped.
Ped.
sf
8
Ped.
Ped.
f
8
sf
8

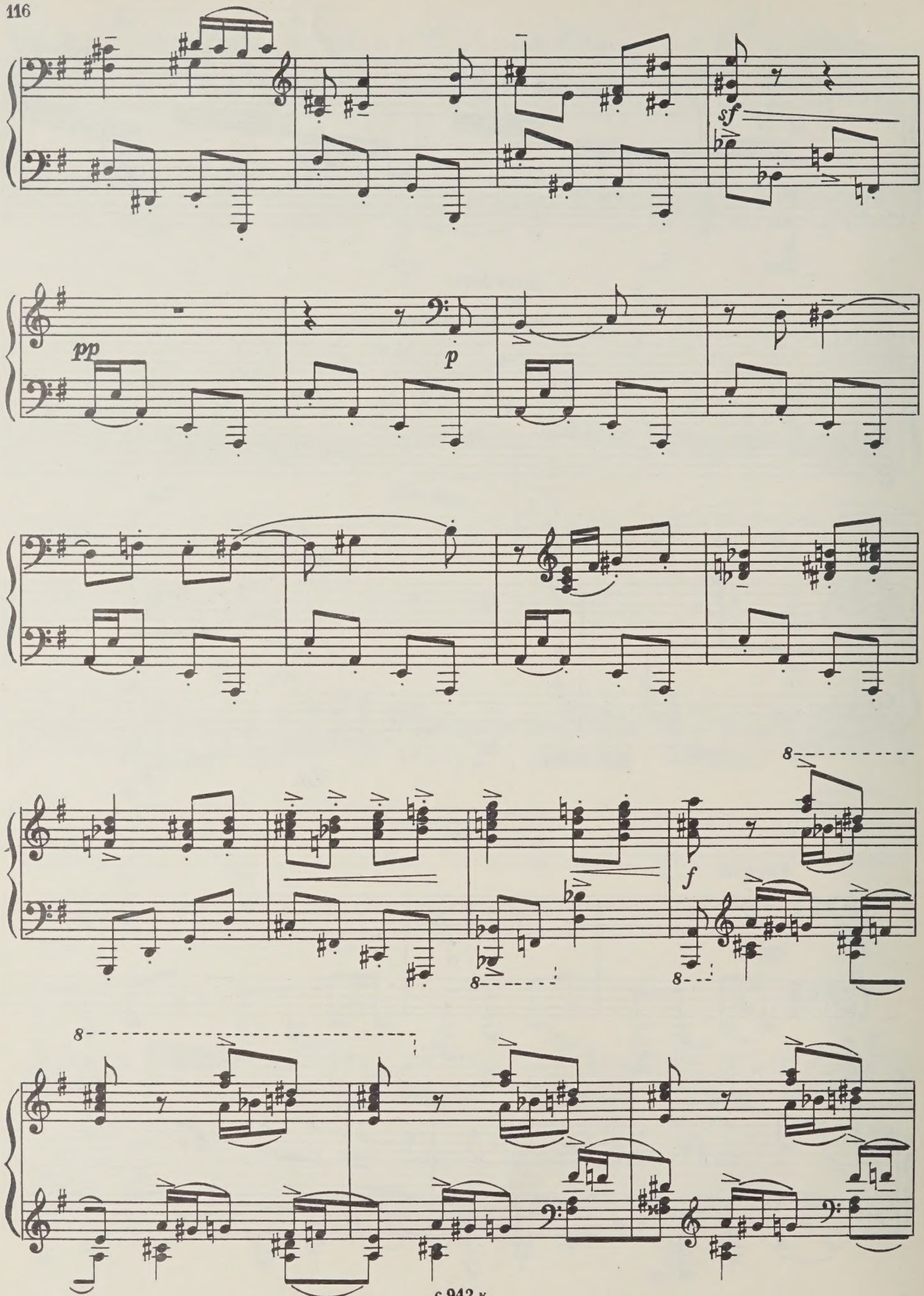


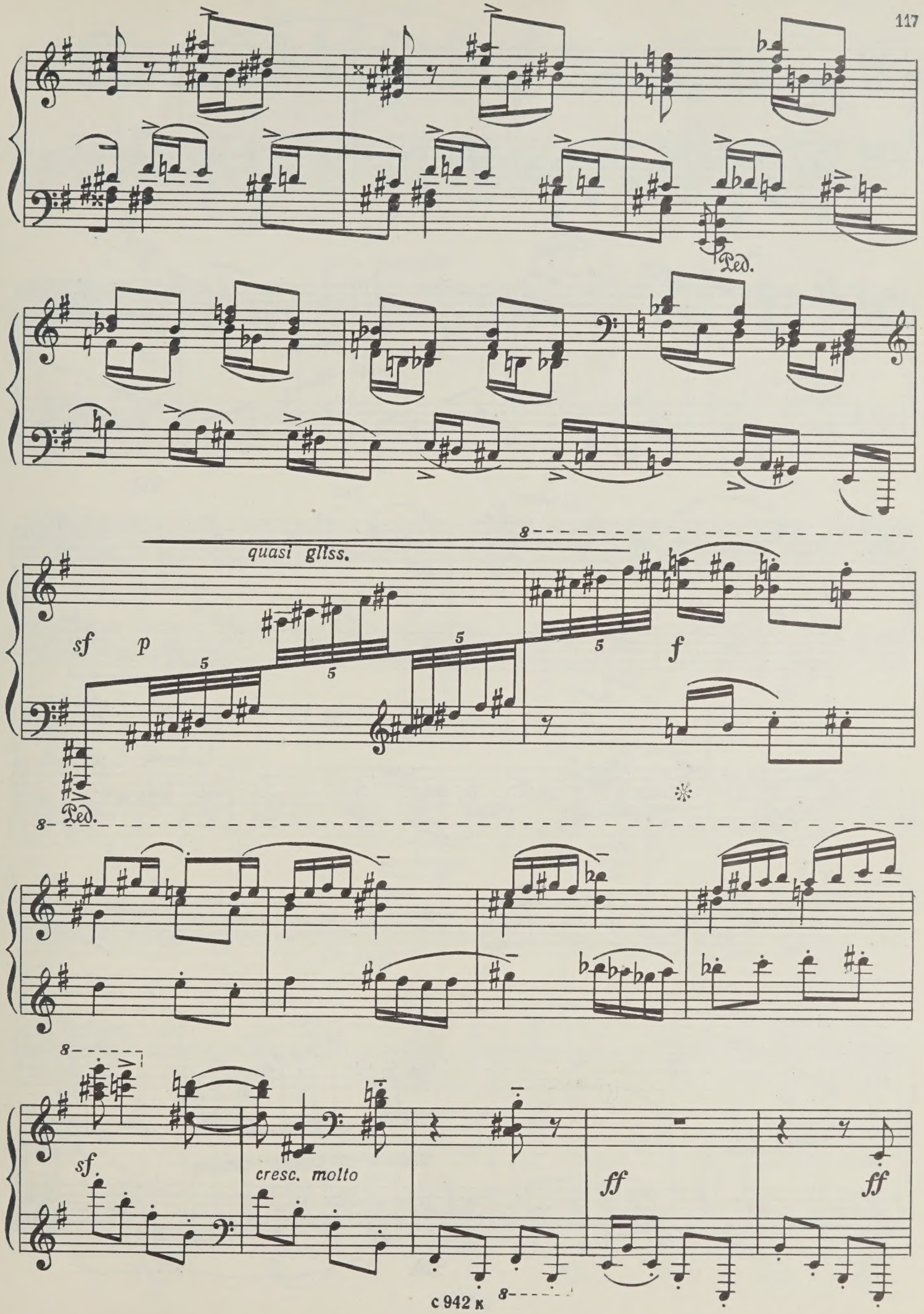


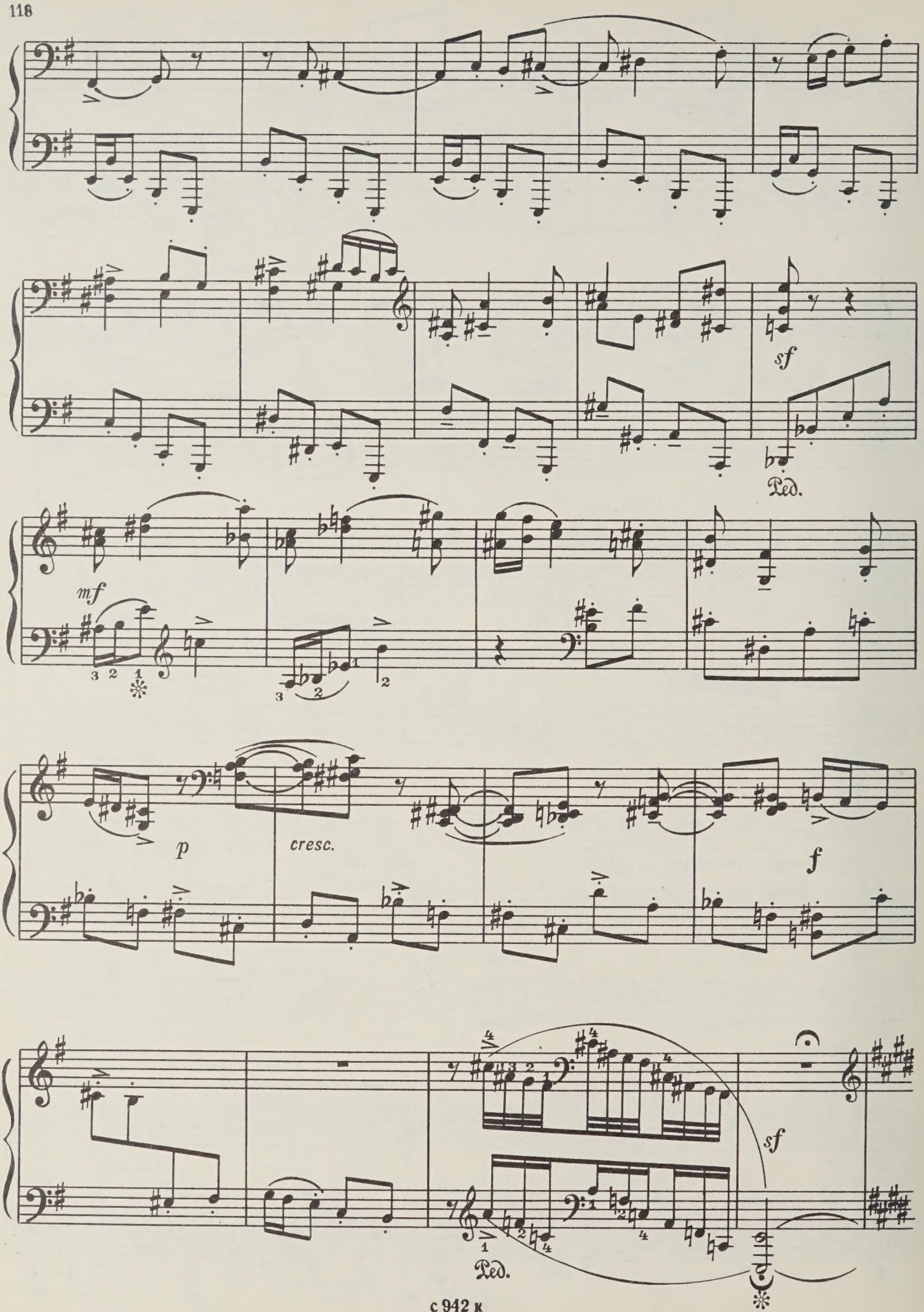


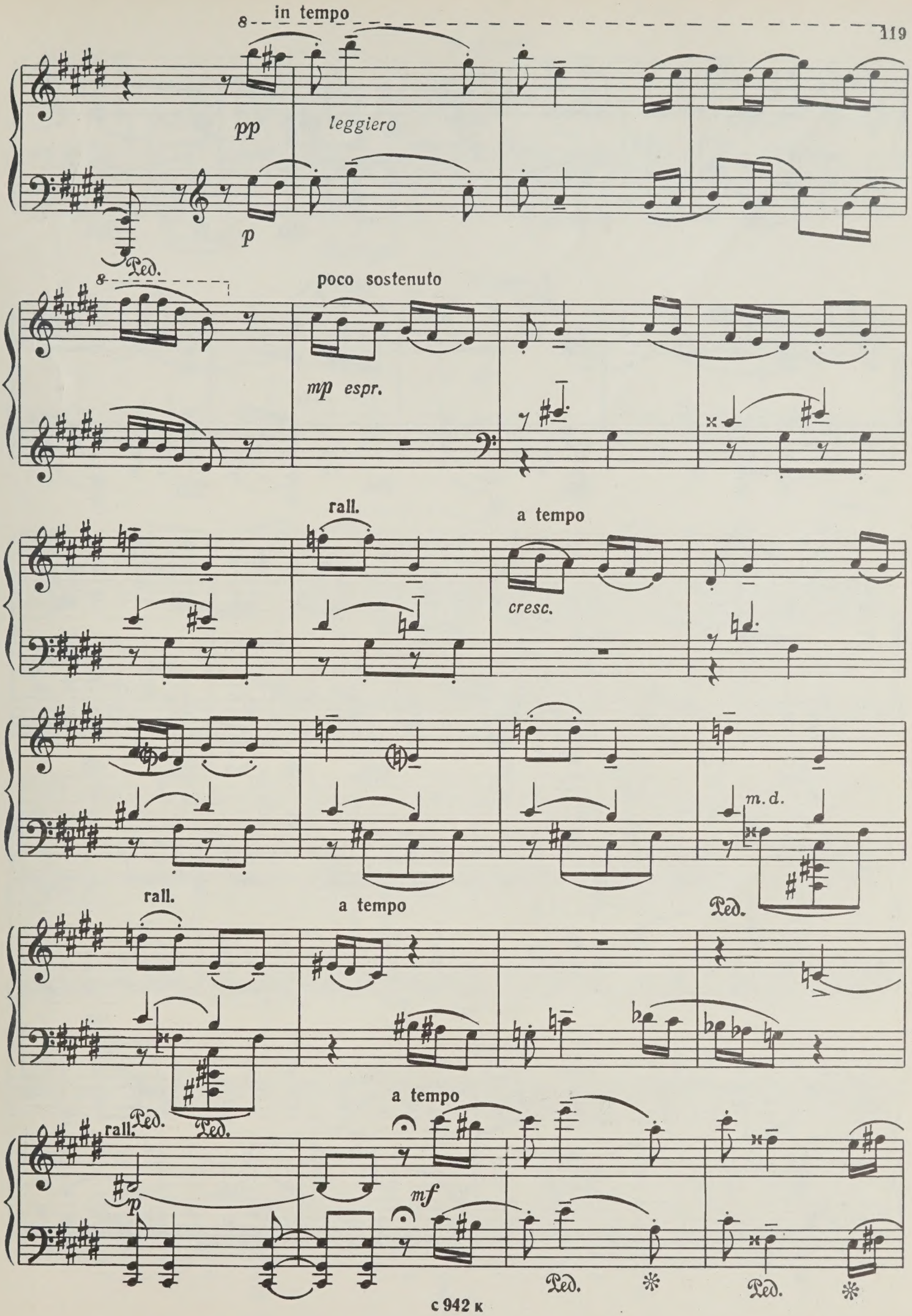
II

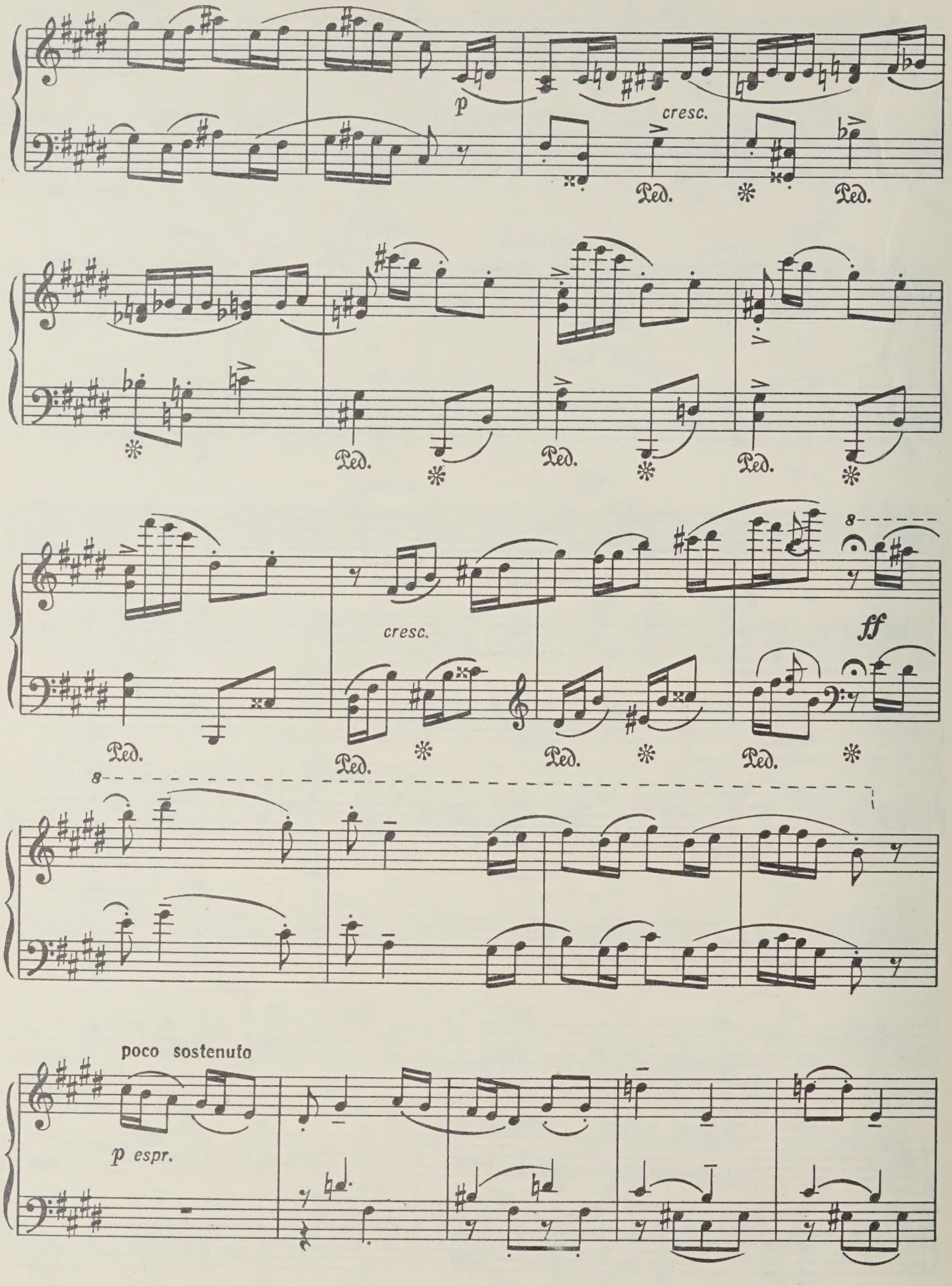


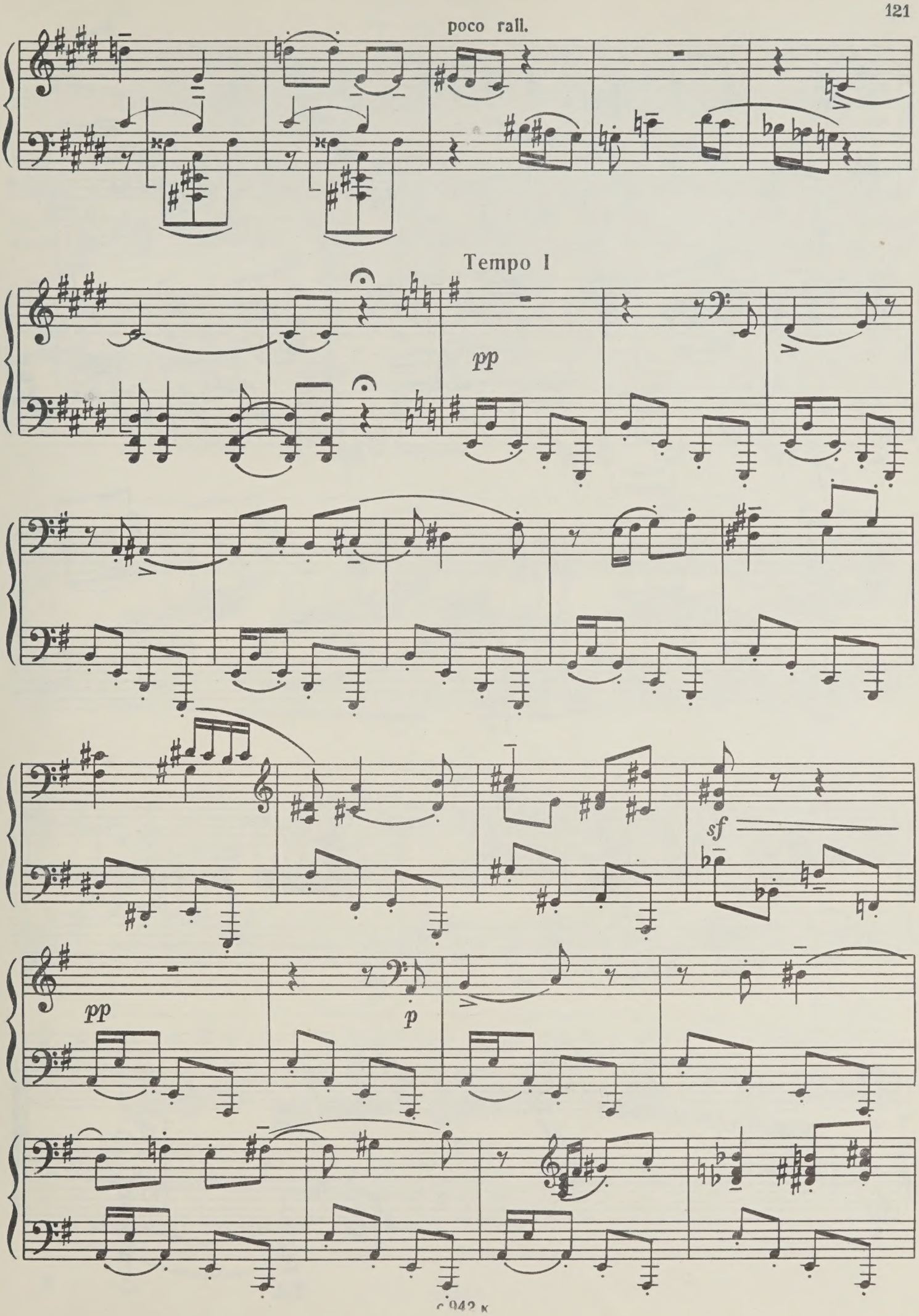

sf
pp
p
f
8
8
8

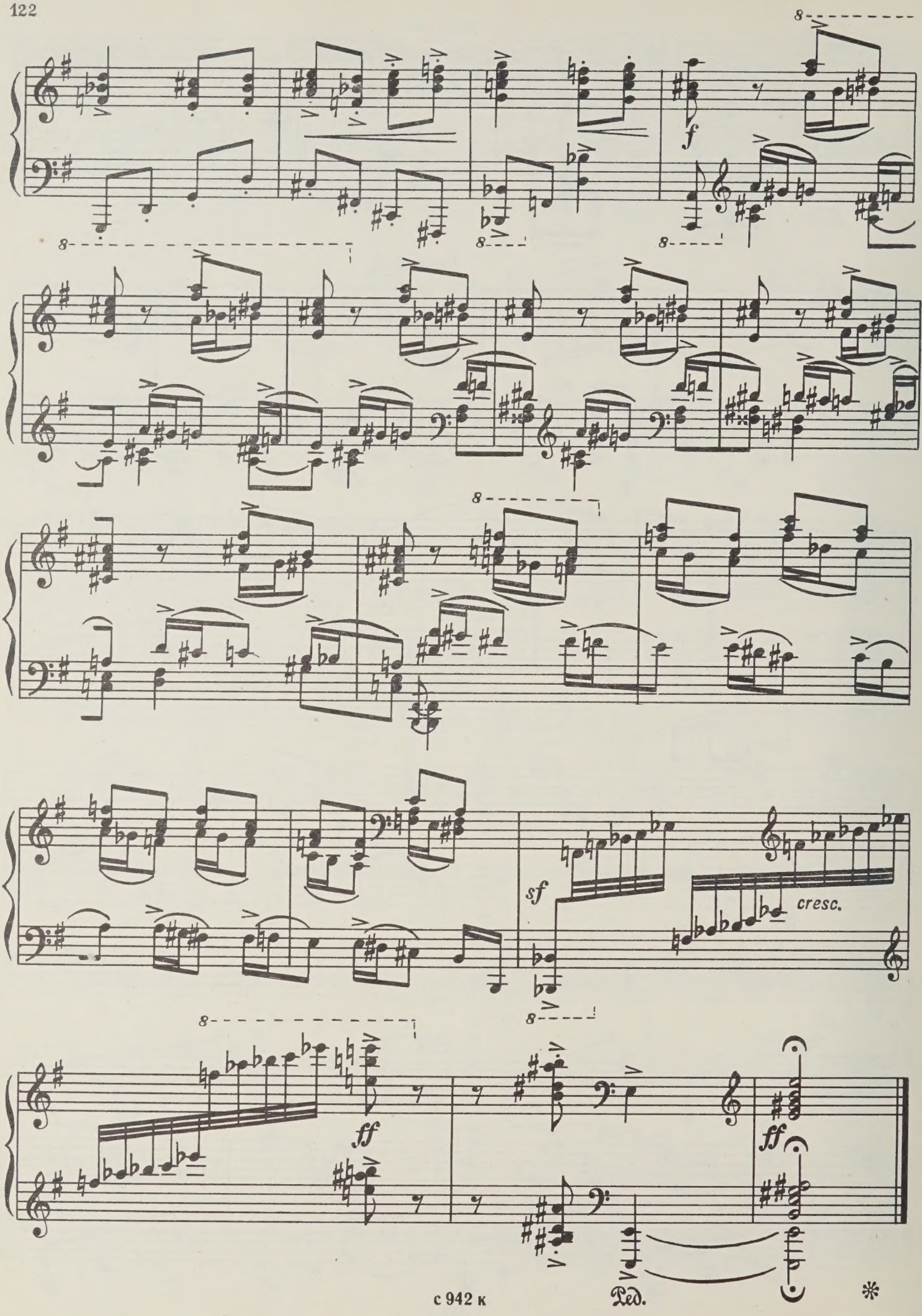

Ped.
quasi gliss.
sf
p
f
Ped.
sf.
cresc. molto
ff
ff


sf
Ped.
mf
p
cresc.
f
sf
Ped.


in tempo
pp
leggiero
p
Ped.
poco sostenuto
mp espr.
rall.
a tempo
cresc.
m.d.
rall.
a tempo
Ped.
rall.
Ped.
Ped.
a tempo
p
mf
Ped.
Ped.


p
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
8
ff
8
poco sostenuto
p espr.


poco rall.
Tempo I
pp
sf
pp
p

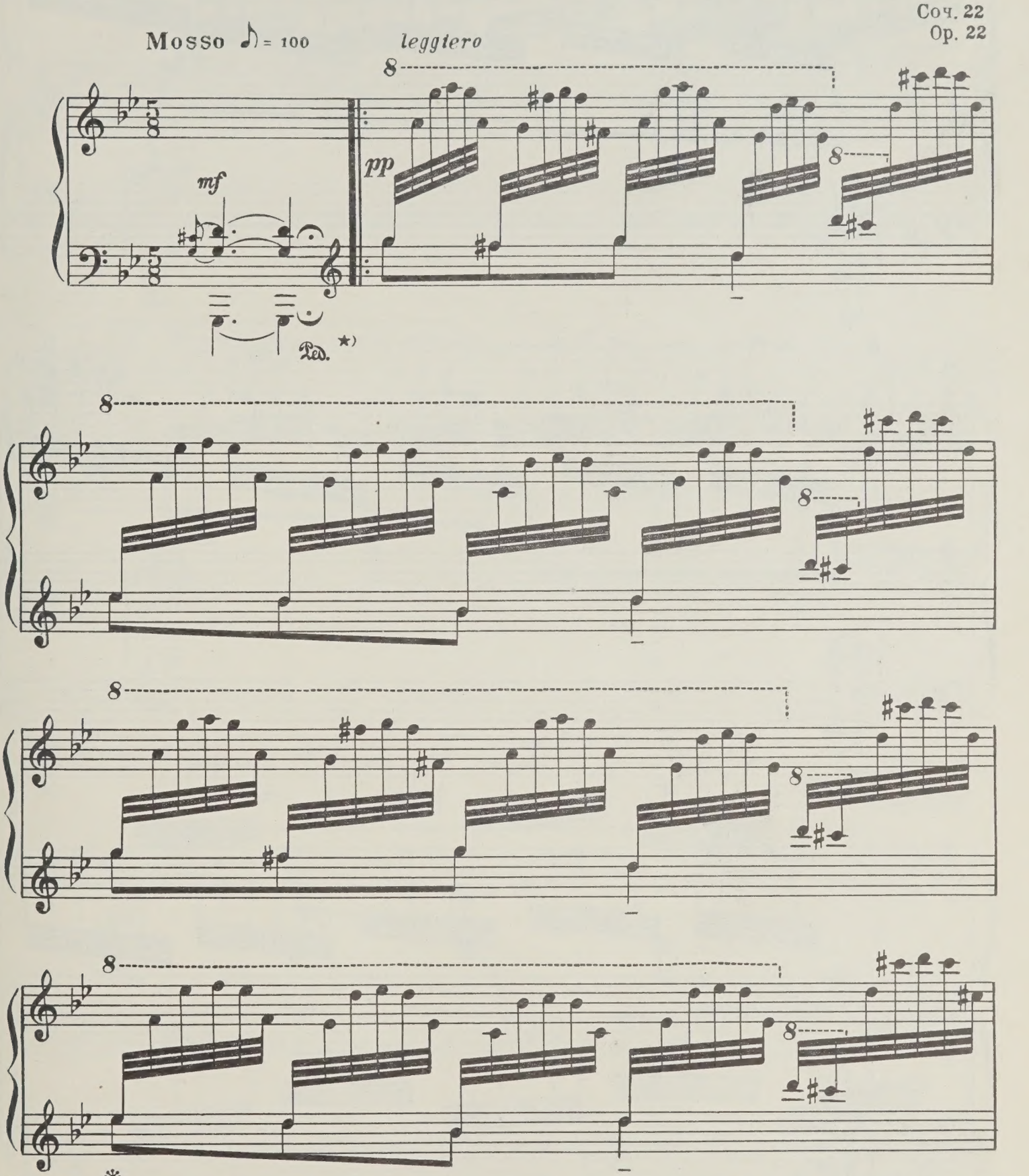

f
sf
cresc.
ff
ff
Ped.
*

Игорю Бэлзе
To Igor Belza

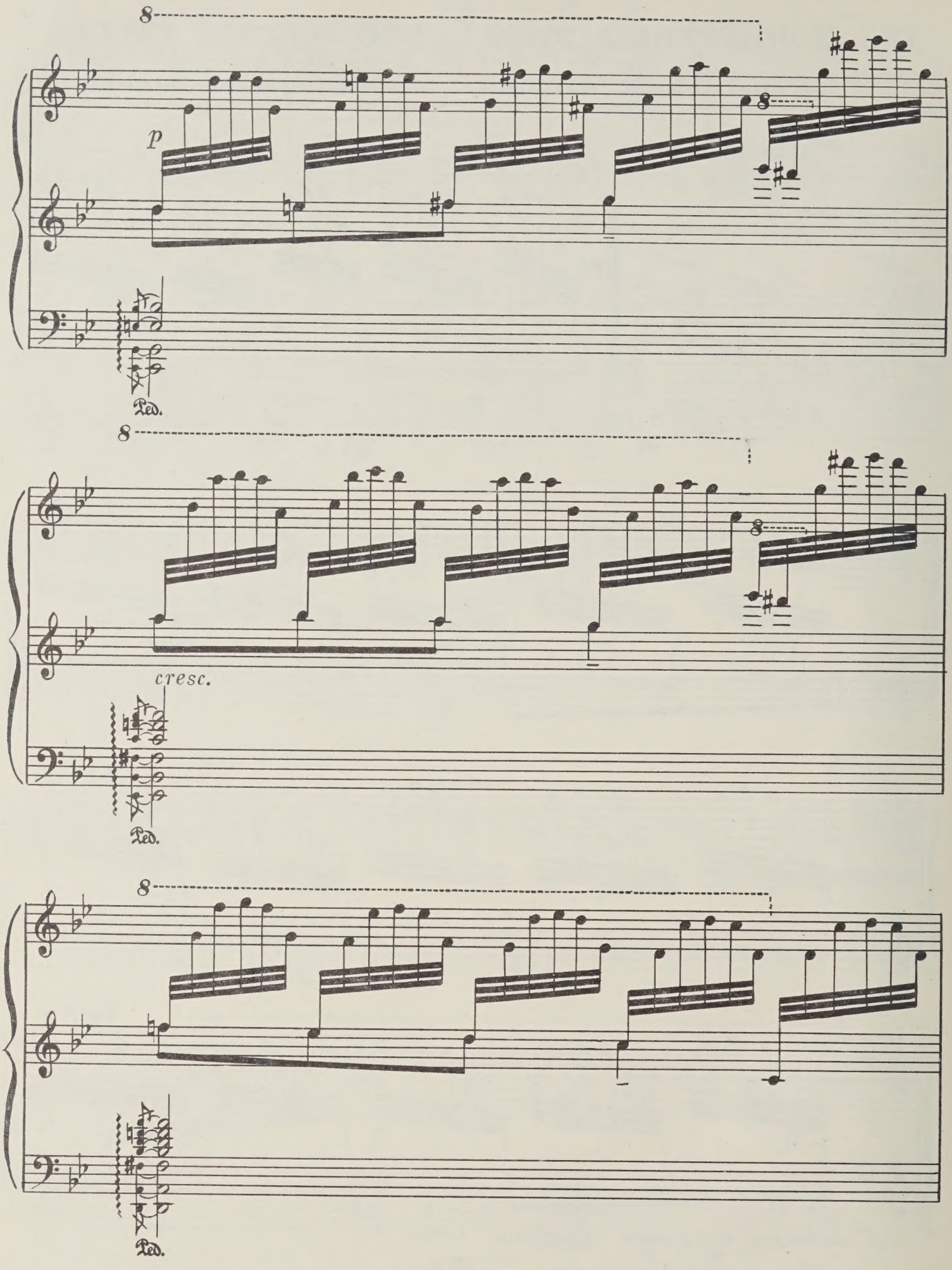
ДВА КОНЦЕРТНЫХ ЭТЮДА TWO CONCERT ETUDES

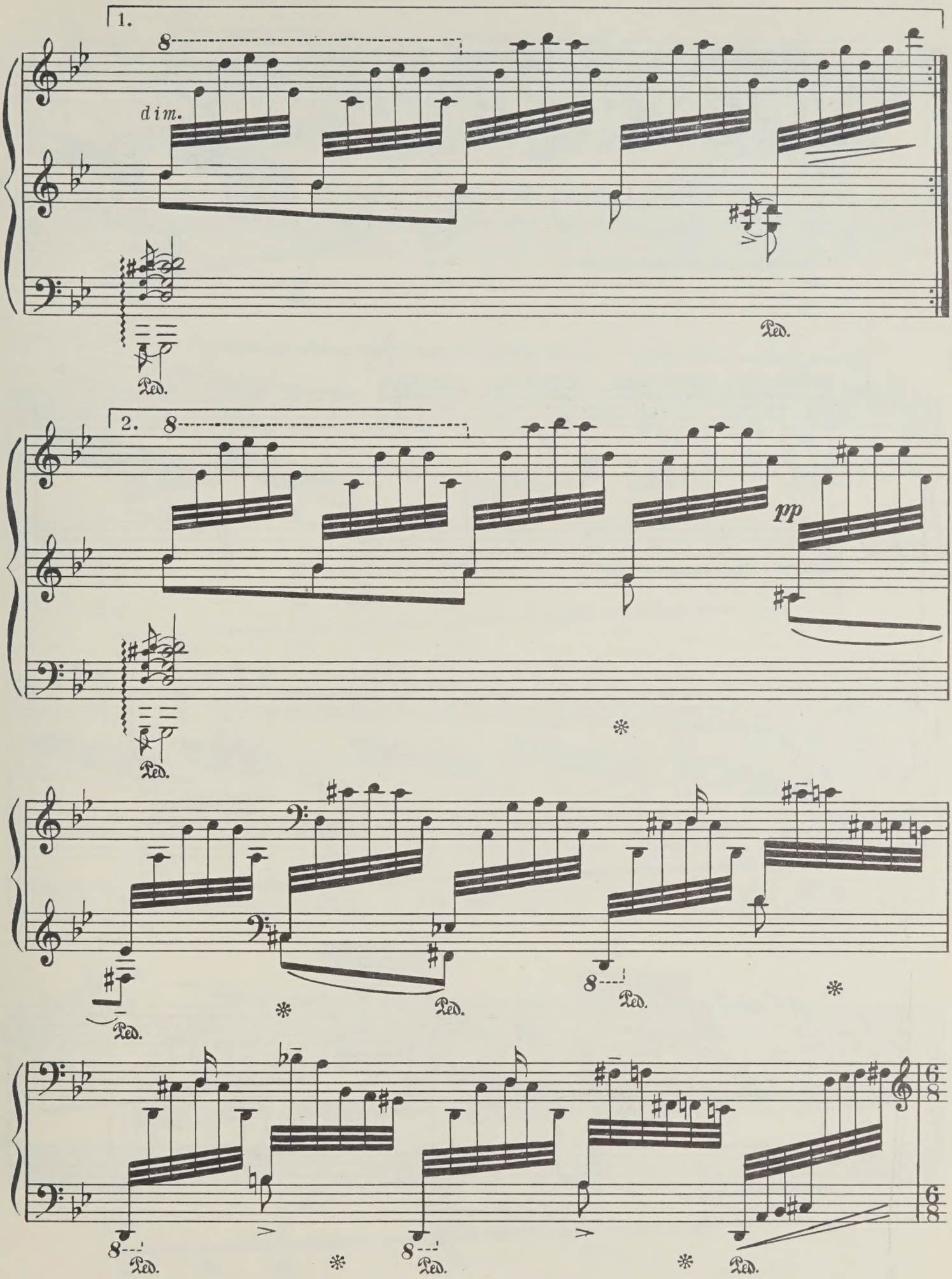
Венгерский напев Hongarian melody

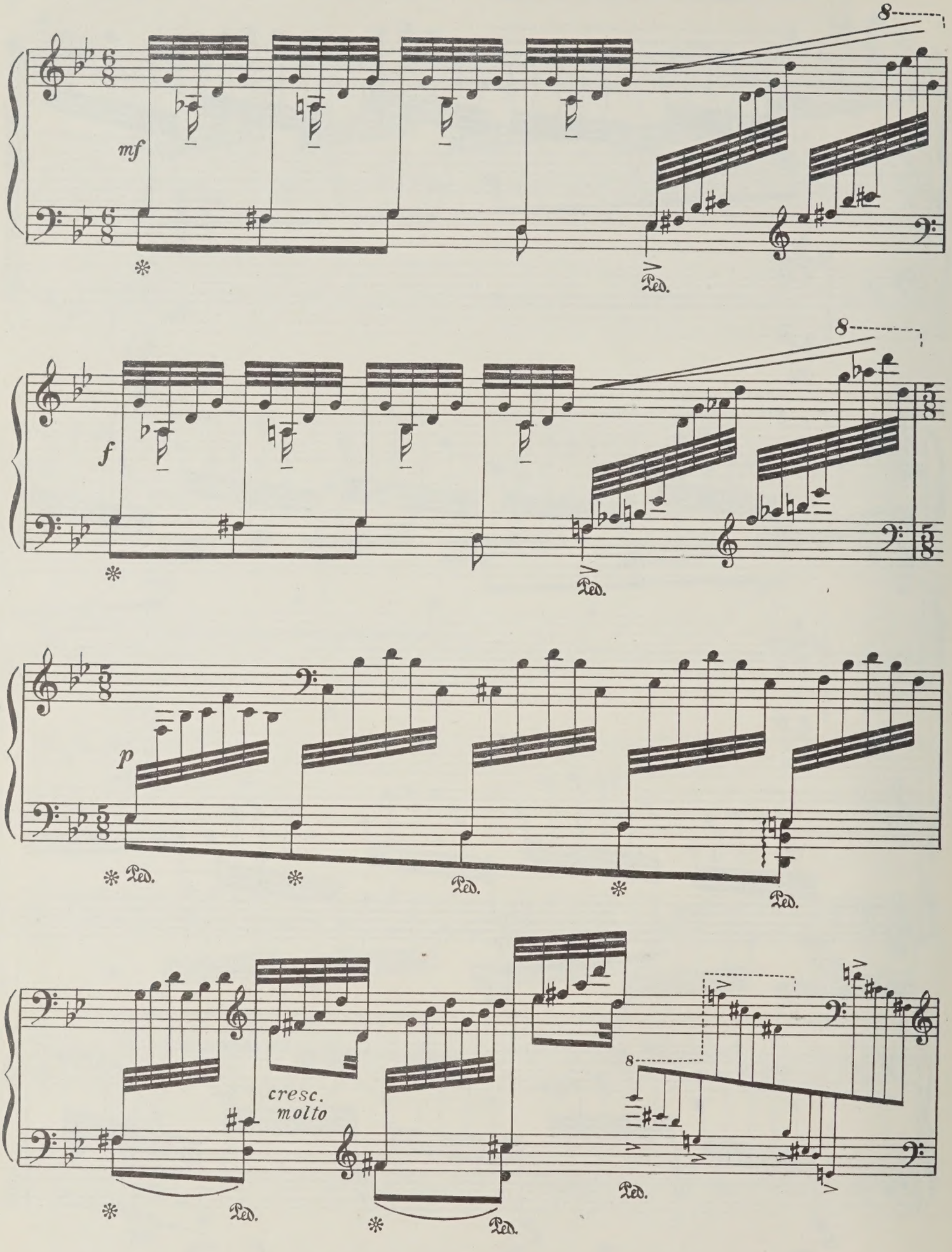
Соч. 22
Op. 22

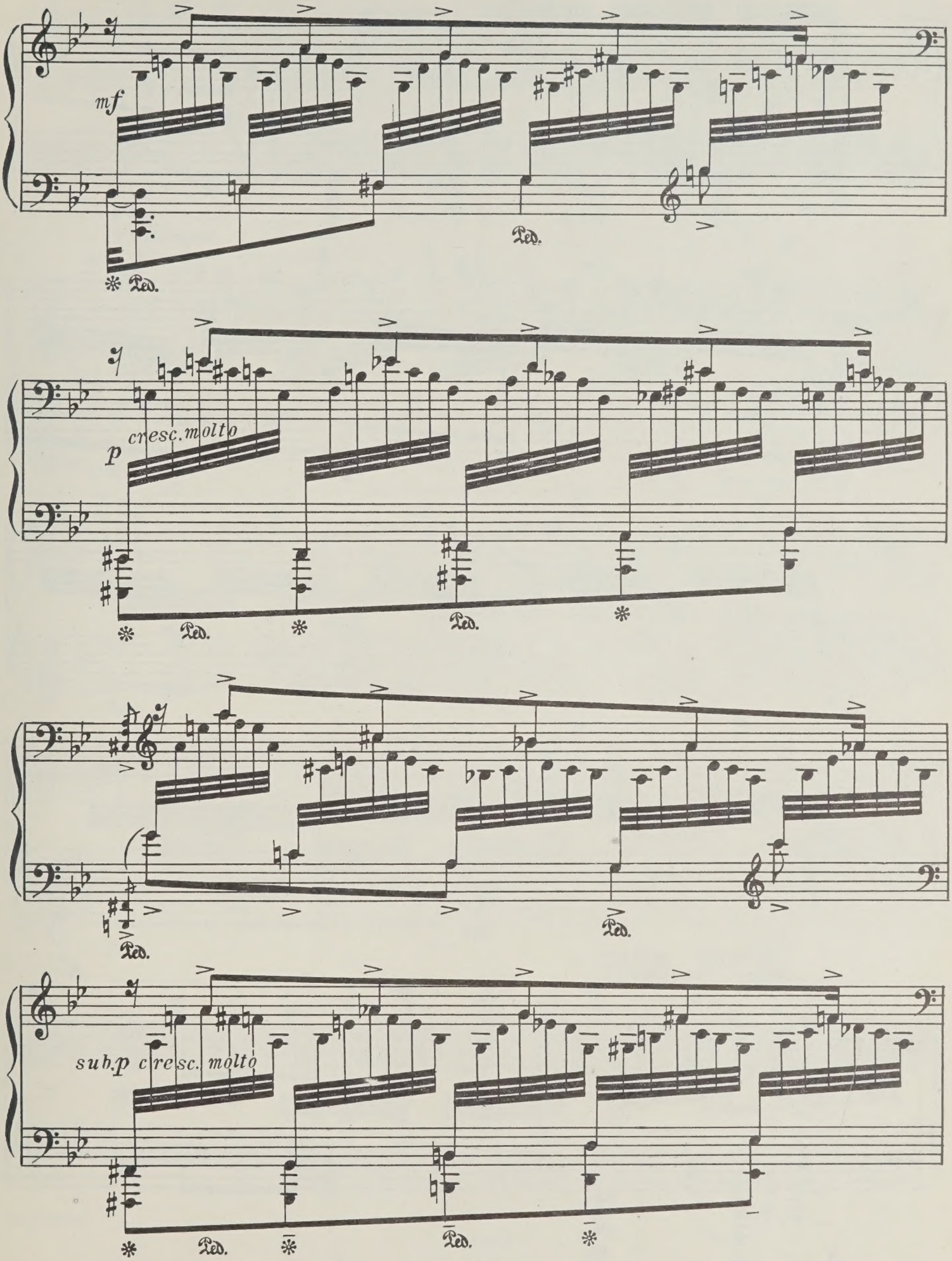


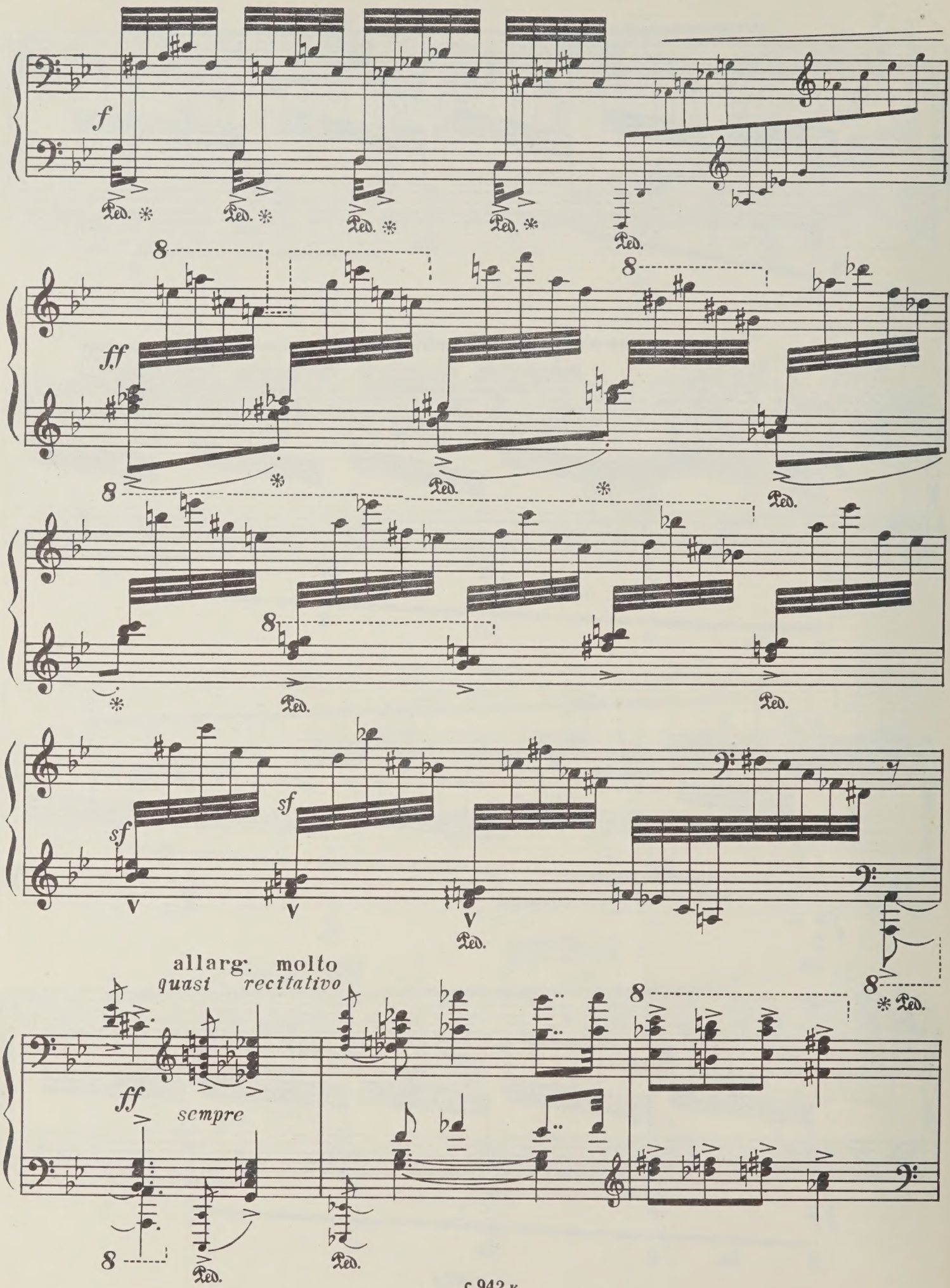
★) При исполнении педализация обязательна (автор).

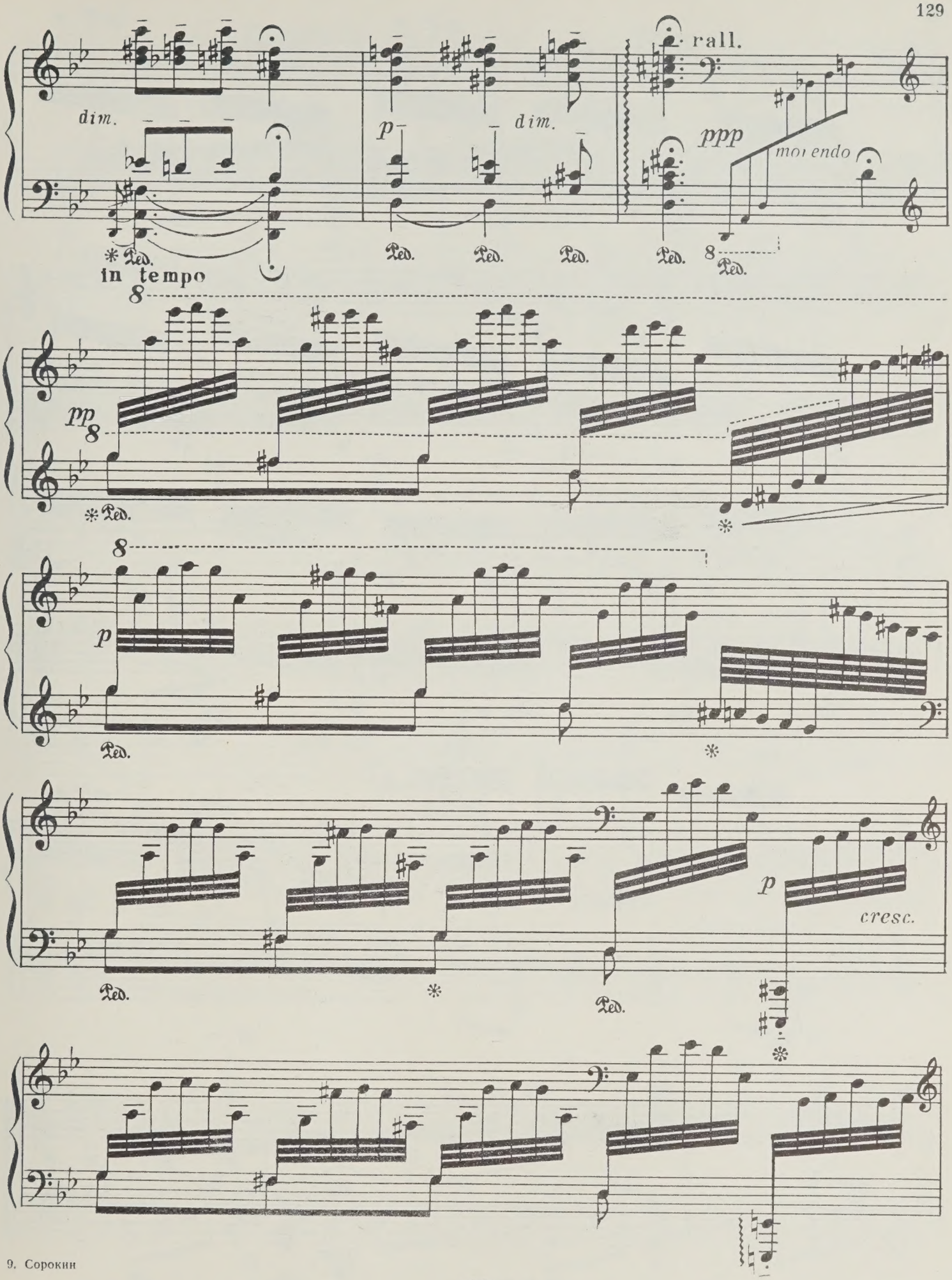

8
p
Ped.
8
cresc.
Ped.
8
Ped.

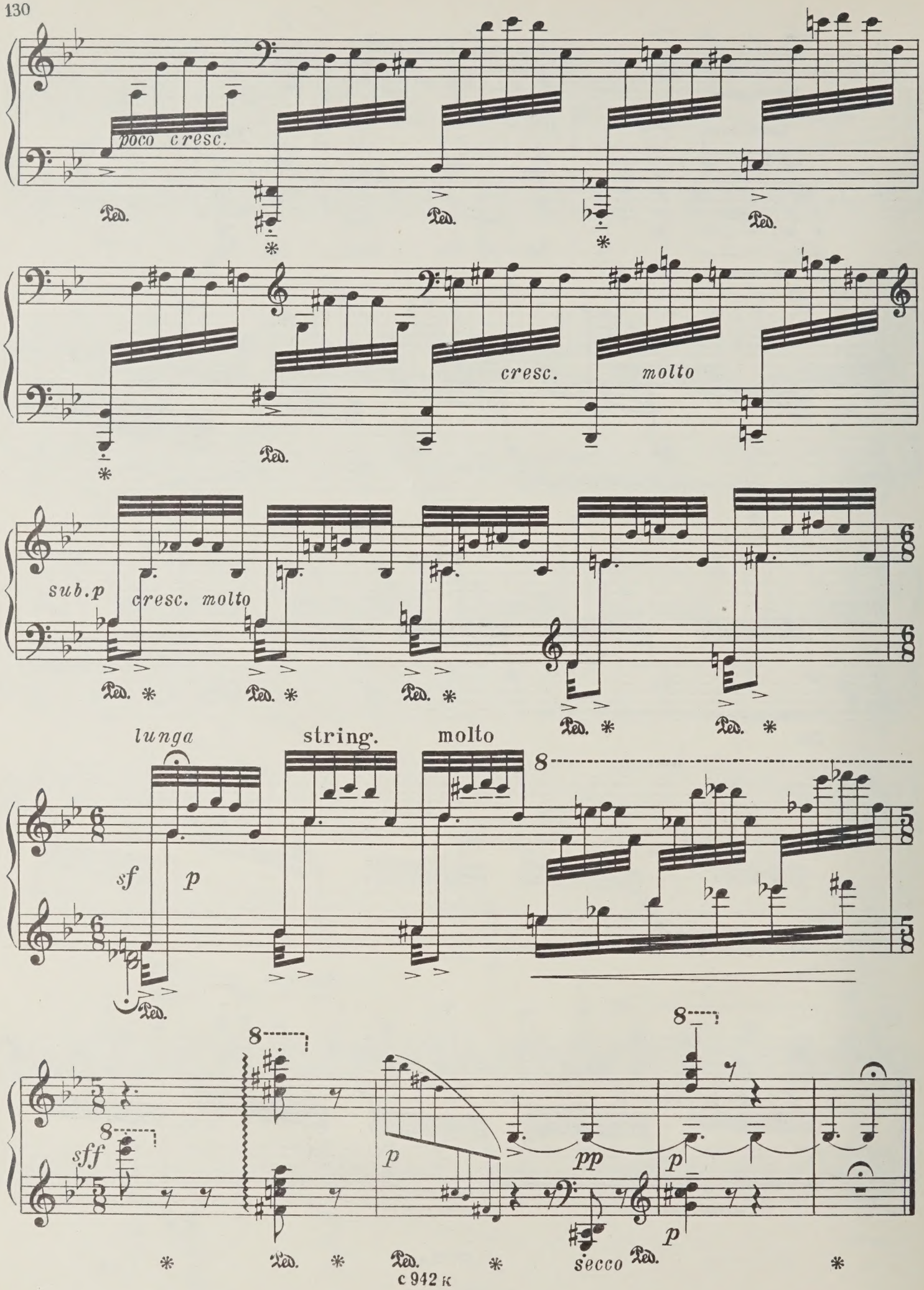

1.
8
dim.
Ped.
Ped.
2.
8
pp
Ped.
Ped.
Ped.
8
Ped.
8
Ped.
8
Ped.
Ped.


8
mf
Ped.
8
f
Ped.
p
Ped.
Ped.
Ped.
cresc.
molto
8
Ped.
Ped.
Ped.


mf
Ped.
Ped.
p
cresc. molto
Ped.
Ped.
Ped.
sub.p cresc. molto
Ped.
Ped.


f
Ped.
ff
sf
allarg. molto
quasi recitativo
sempre


dim.
p
dim.
rall.
ppp
morendo
Ped.
in tempo
8
pp
p
cresc.

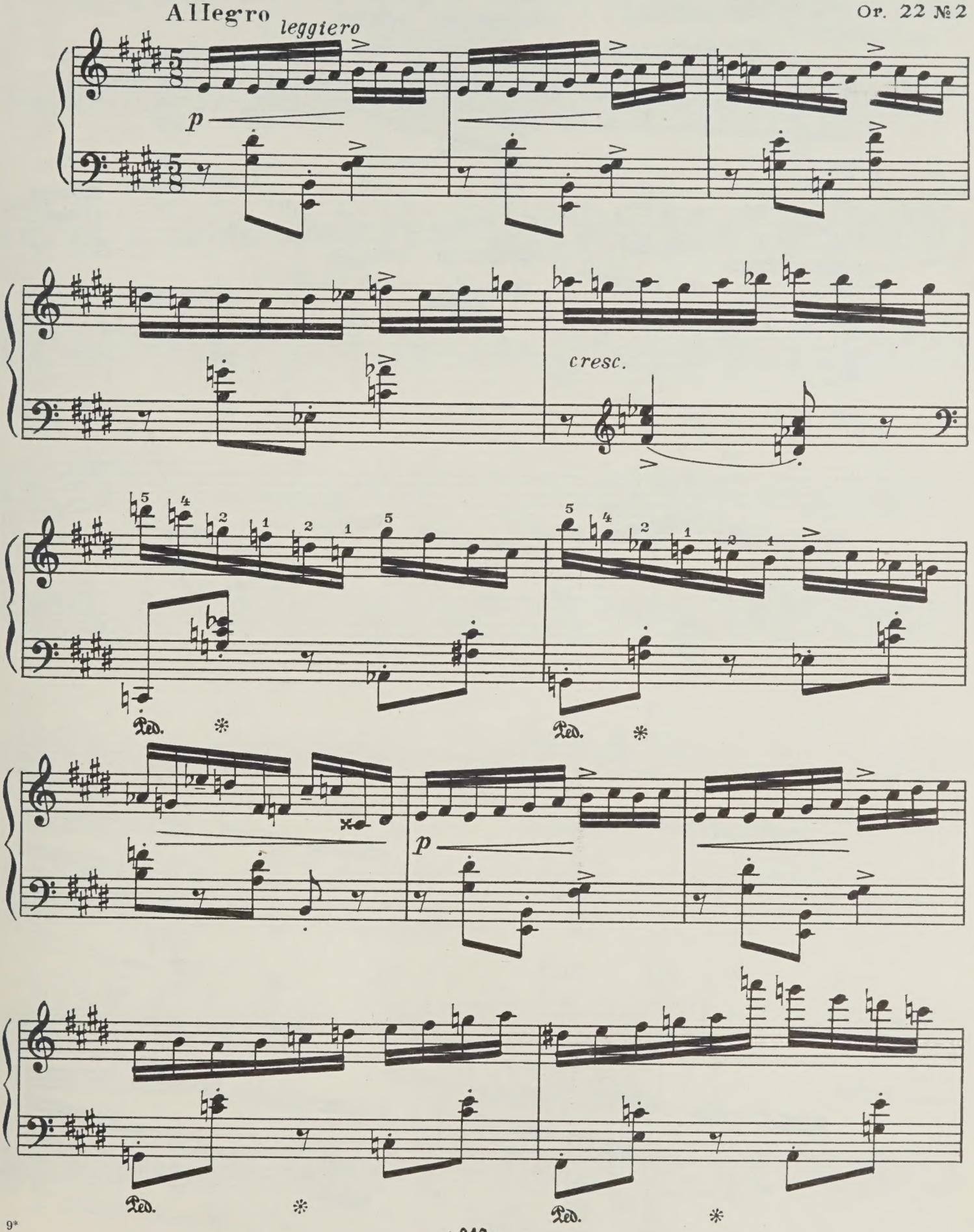

poco cresc.
cresc. molto
sub.p
cresc. molto
lunga
string.
molto
sf
p
sff
p
pp
p
p
secco

Токката

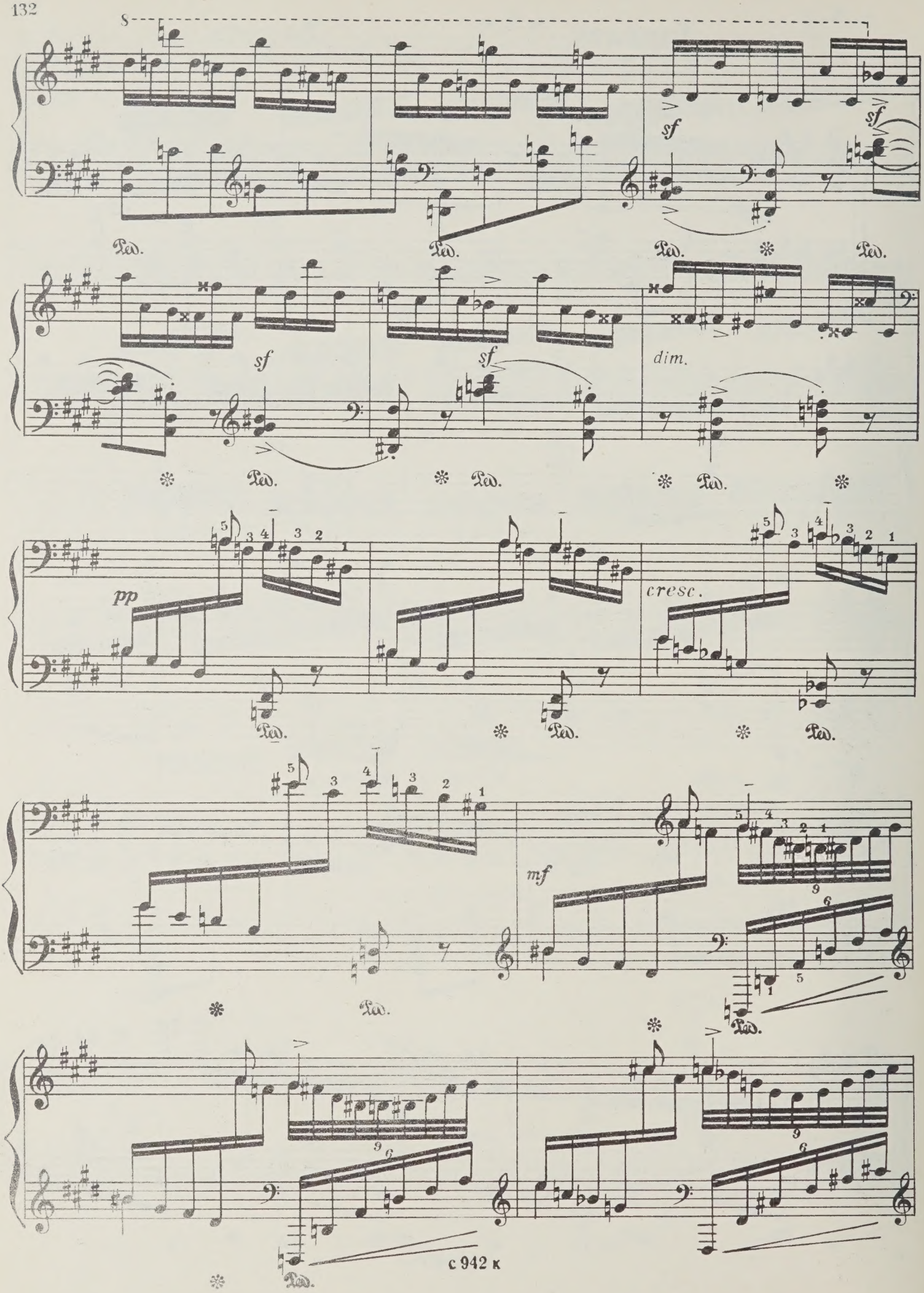
Toccata

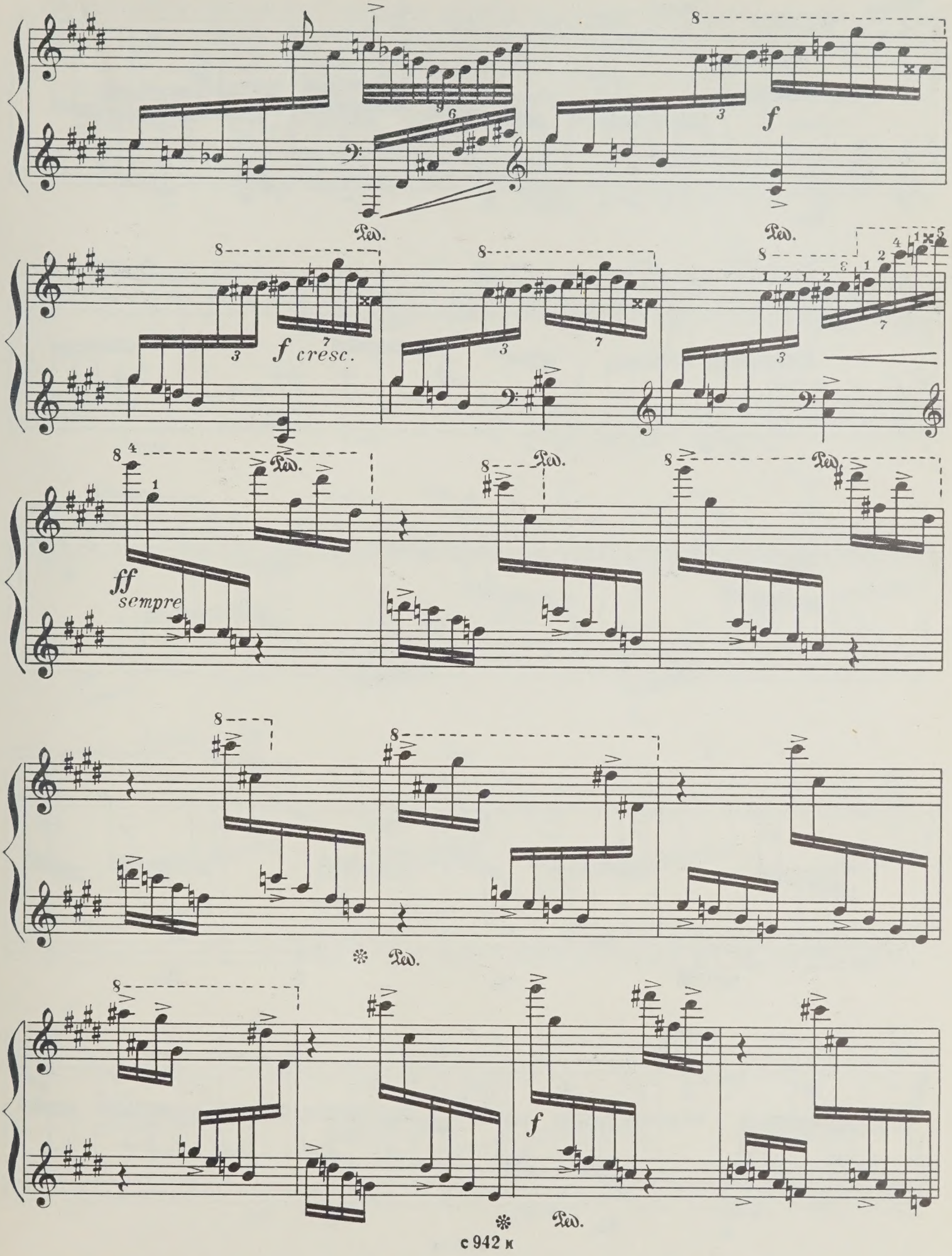
Соч. 22 №2

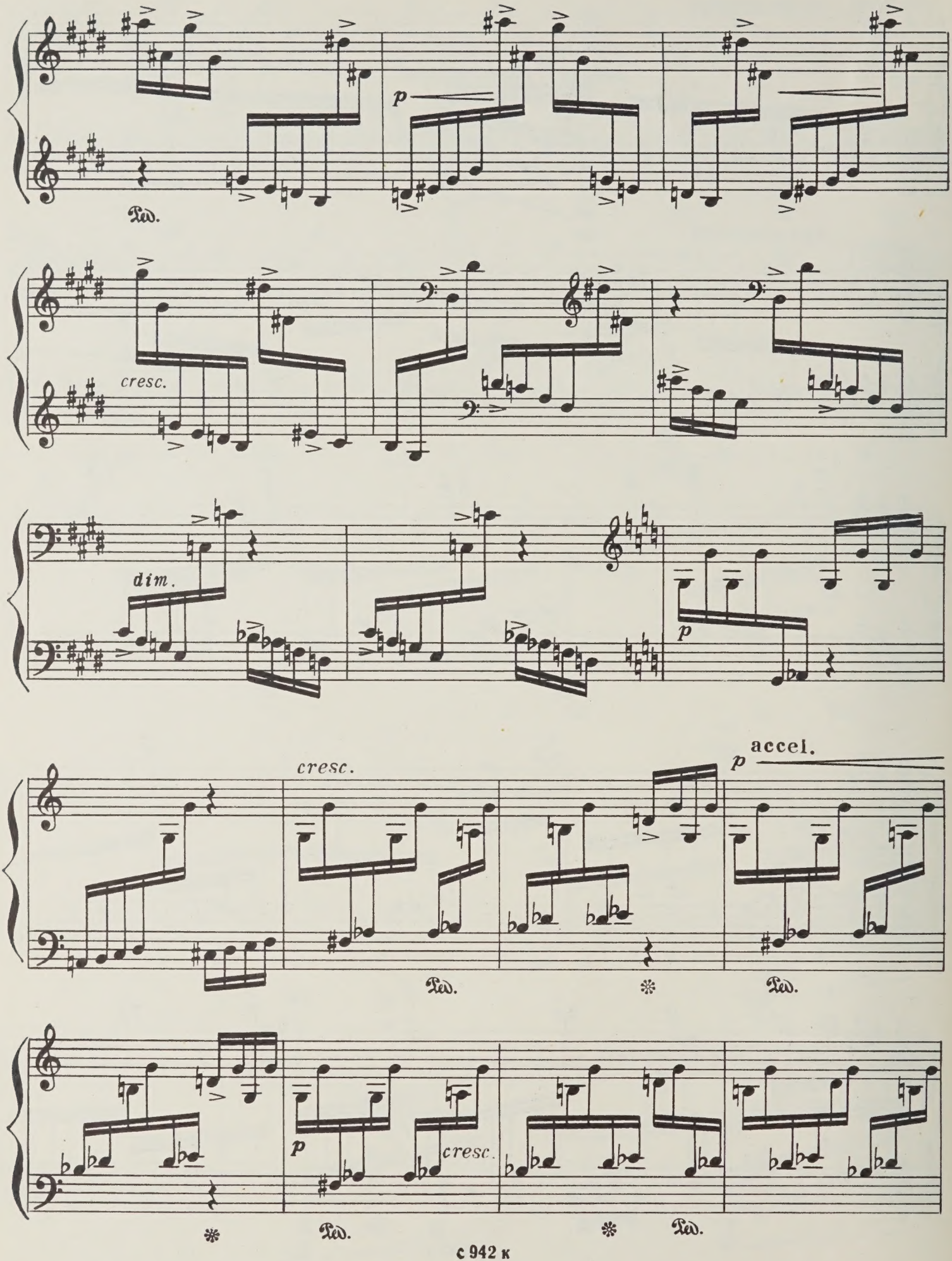
Op. 22 №2

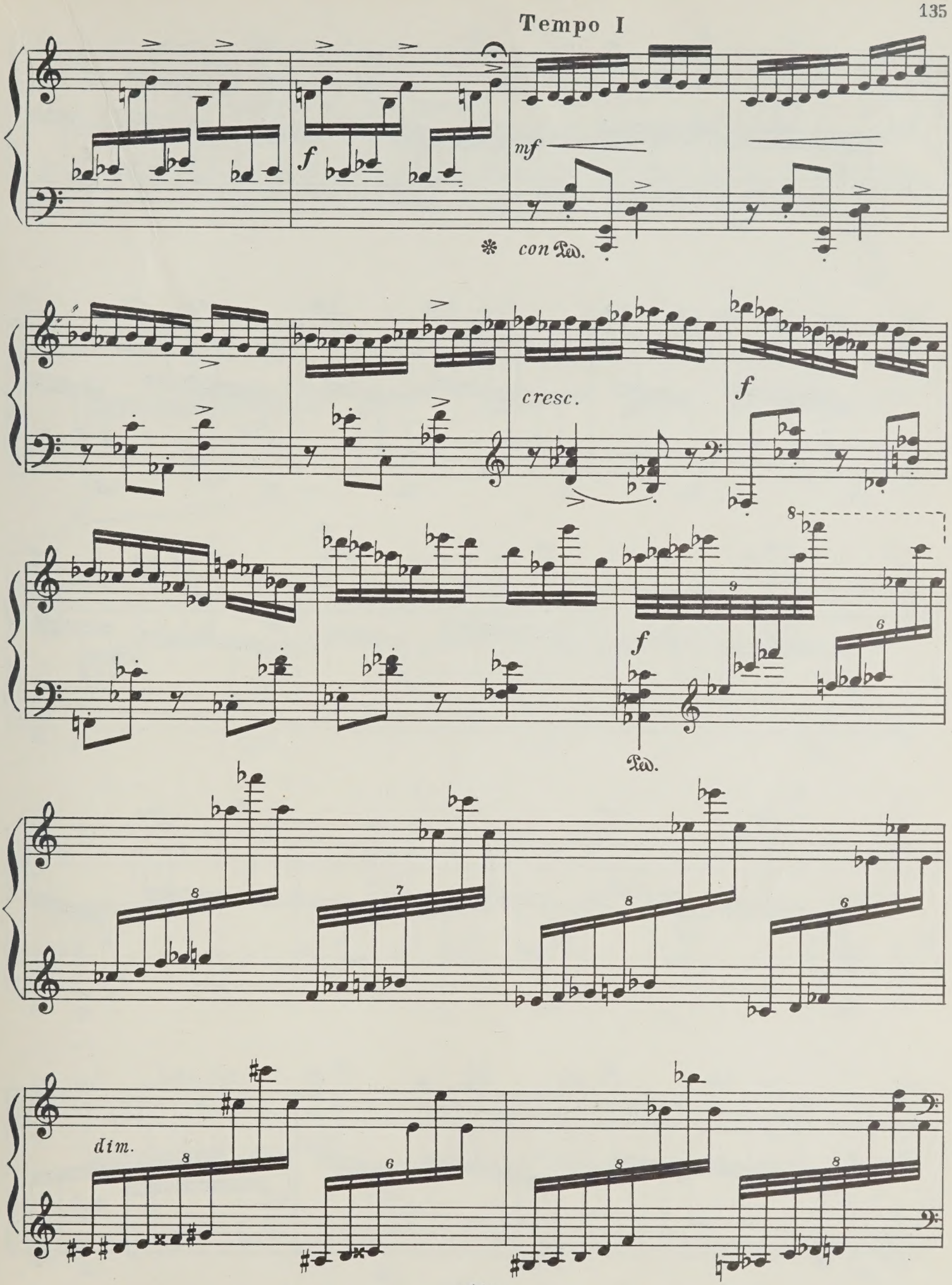


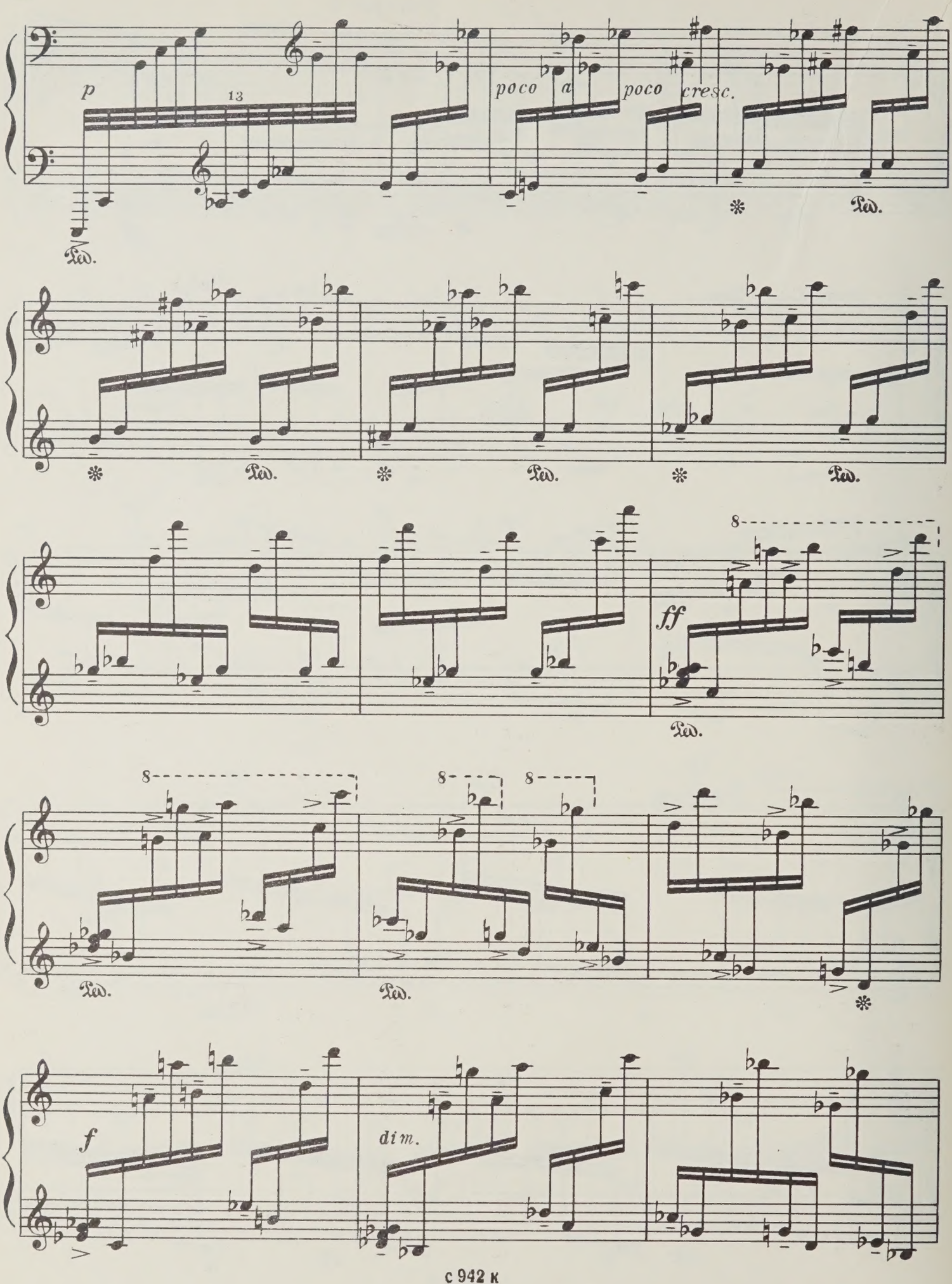
с 942 к

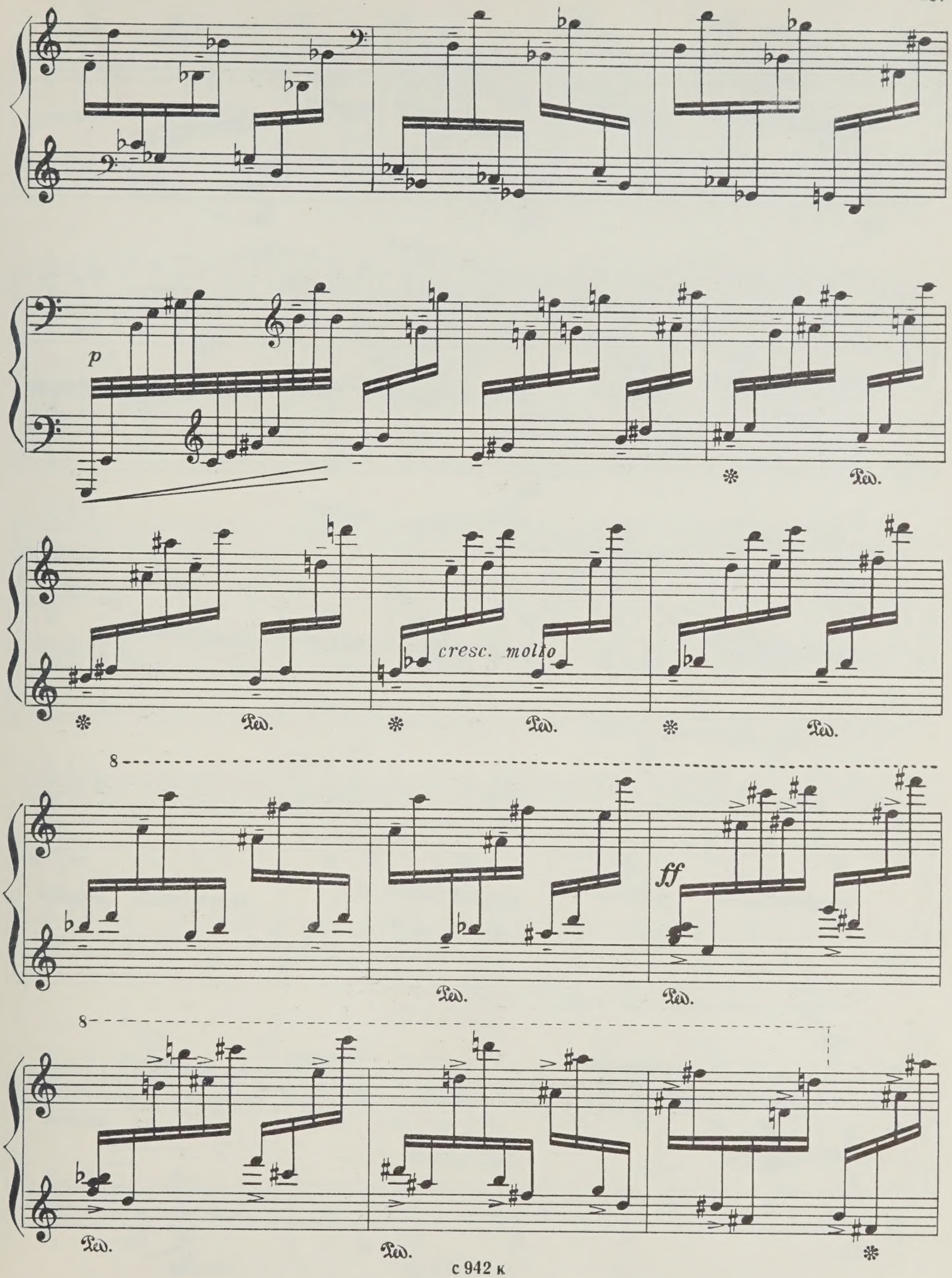

8
sf
sf
sf
sf
sf
dim.
pp
cresc.
mf
Ped.

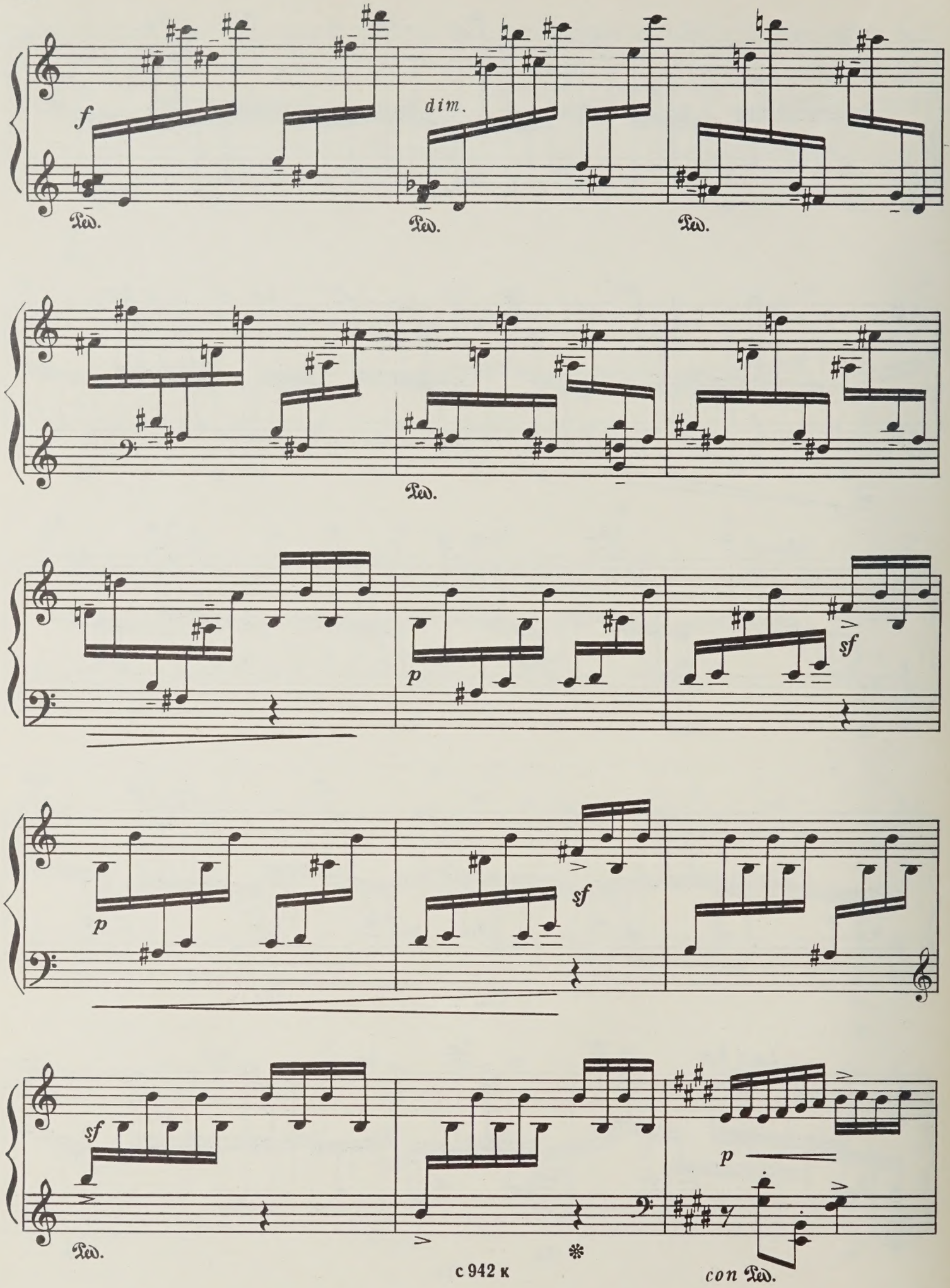

Ped.
f
Ped.
f cresc.
ff
sempre
Ped.
Ped.
Ped.
Ped.
f
Ped.

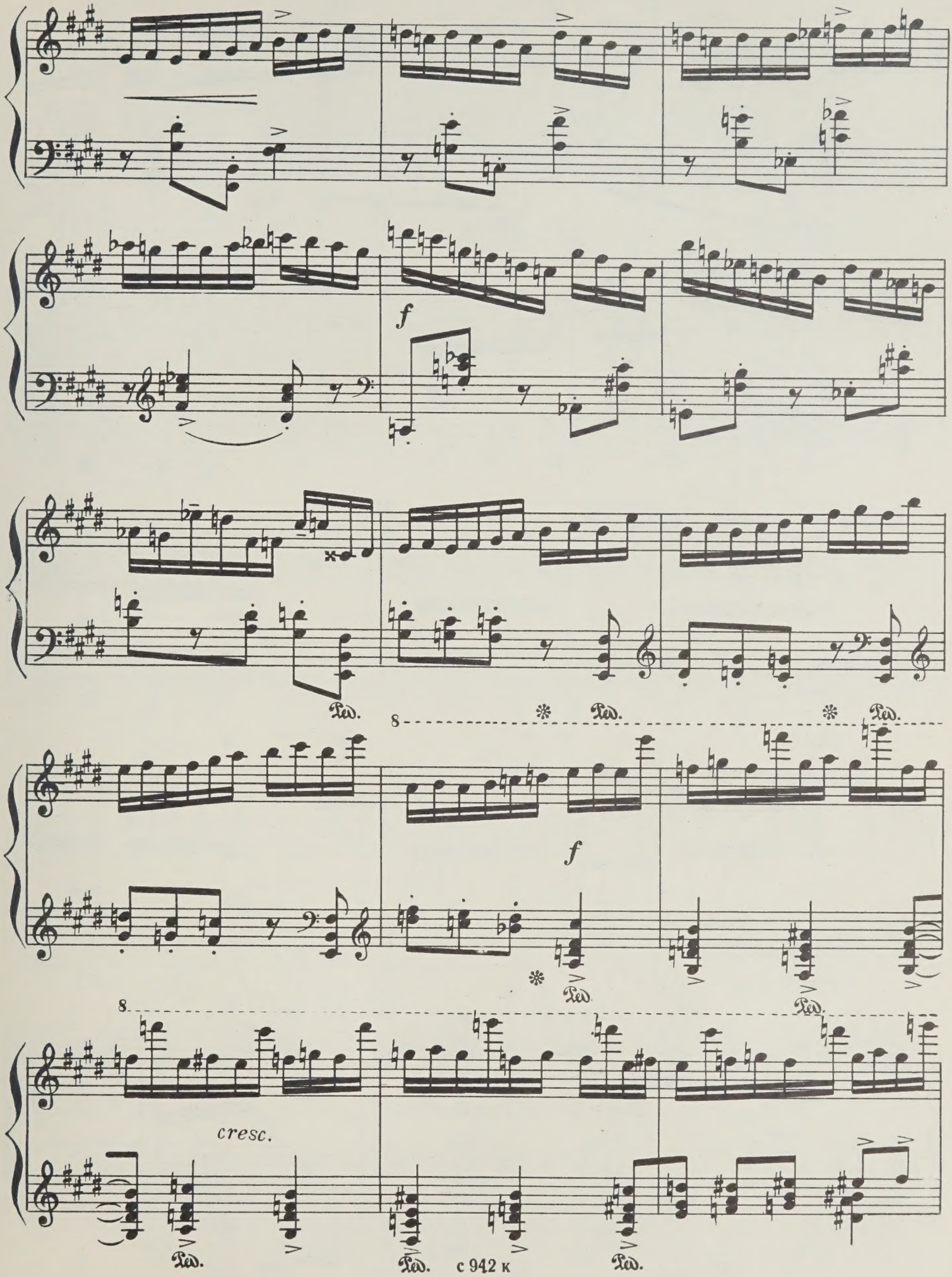

p
Ped.
cresc.
dim.
p
cresc.
p
accel.
Ped.
Ped.
p
cresc.
Ped.
Ped.

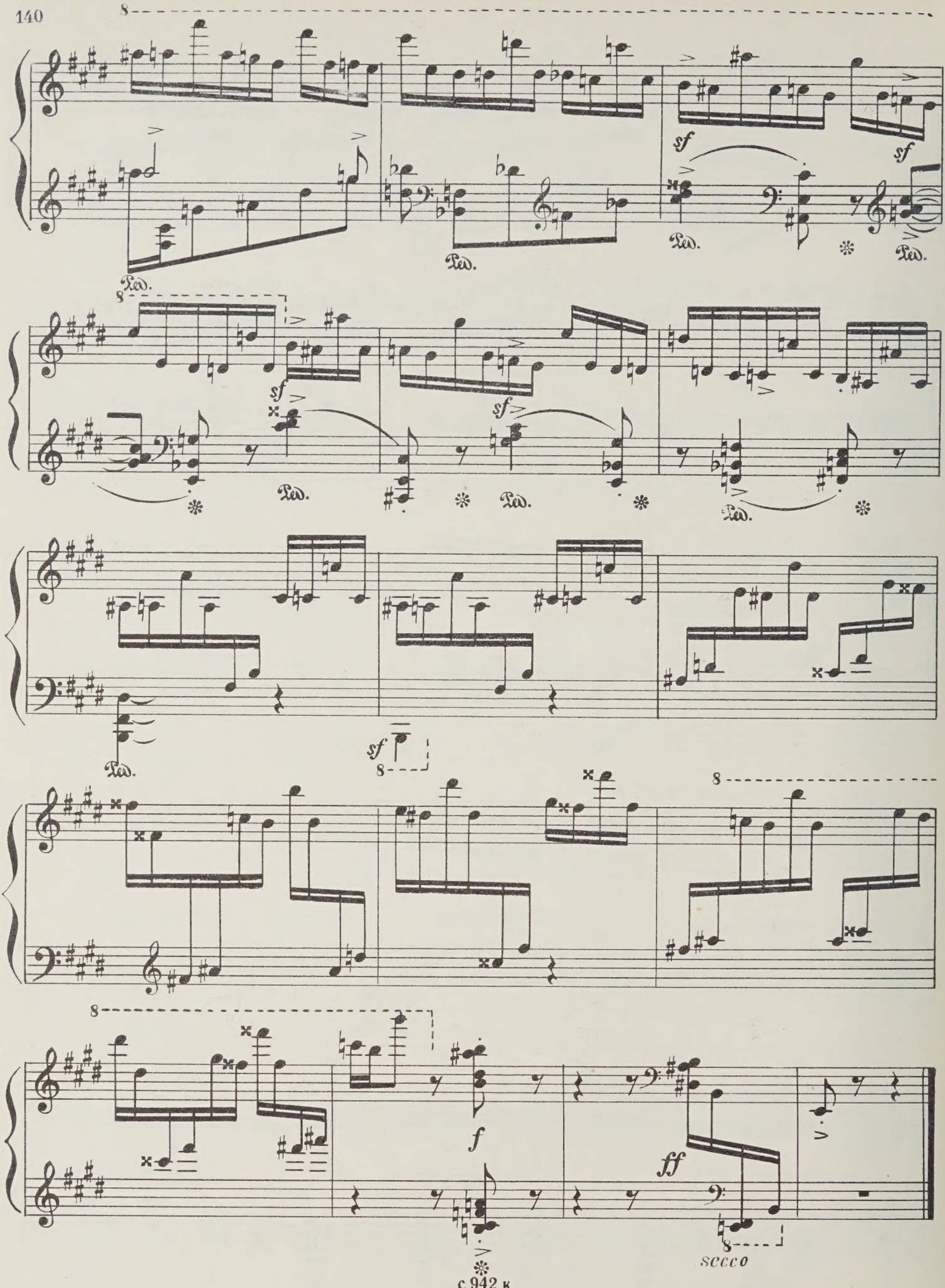

Tempo I
f
mf
con Ped.
cresc.
f
f
Ped.
dim.


p
13
poco a poco cresc.
Ped.
ff
8
f
dim.


p
cresc. molto
ff
8
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


f
dim.
Ped.
Ped.
Ped.
Ped.
p
sf
p
sf
sf
Ped.
p
con Ped.


f
Ped.
8
f
cresc.


8
sf
sf
Ped.
Ped.
Ped.
8
sf
sf
Ped.
Ped.
Ped.
sf
8
Ped.
8
f
ff
8
sccco

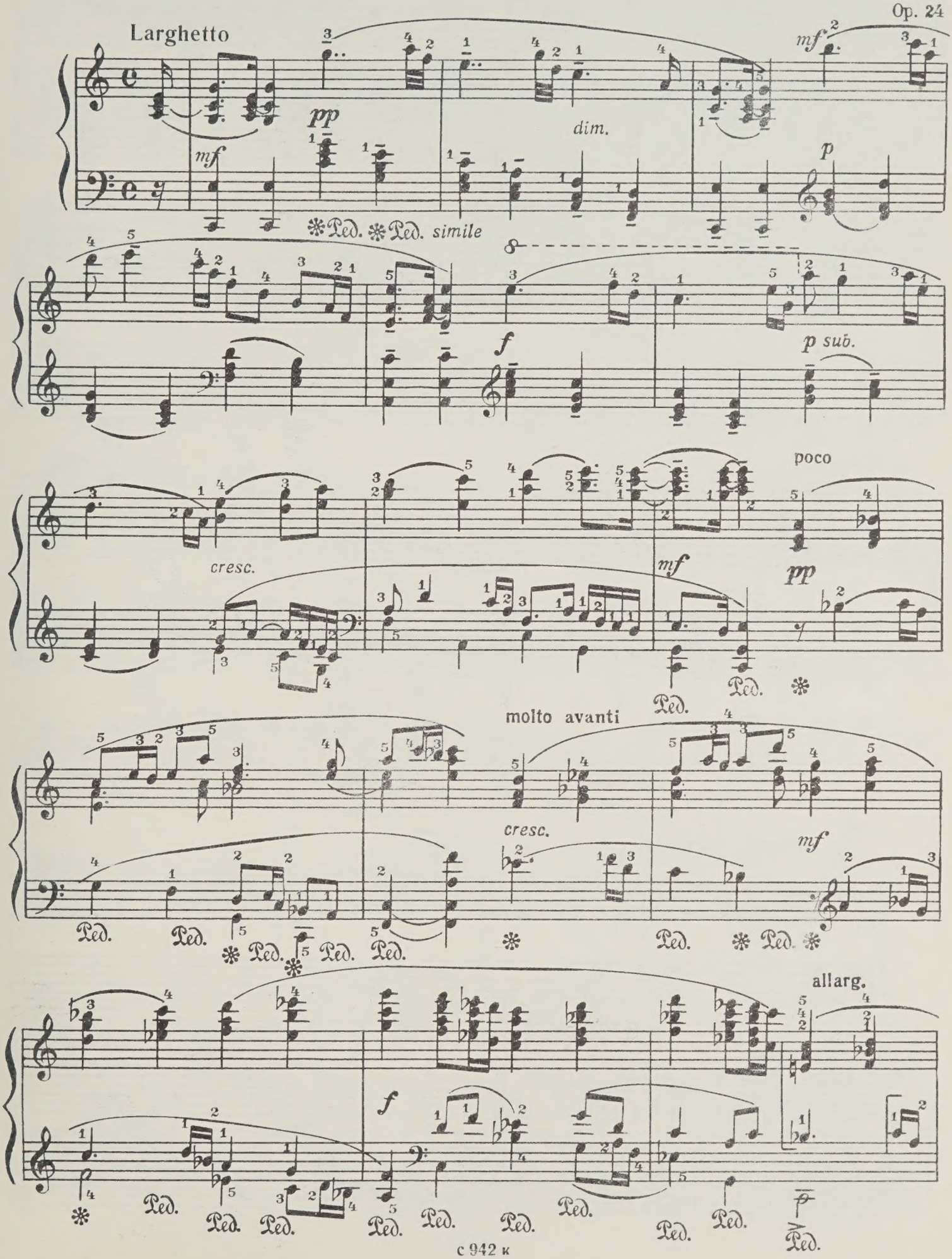
ПРЕЛЮДИЯ И ФУГА

Прелюдия

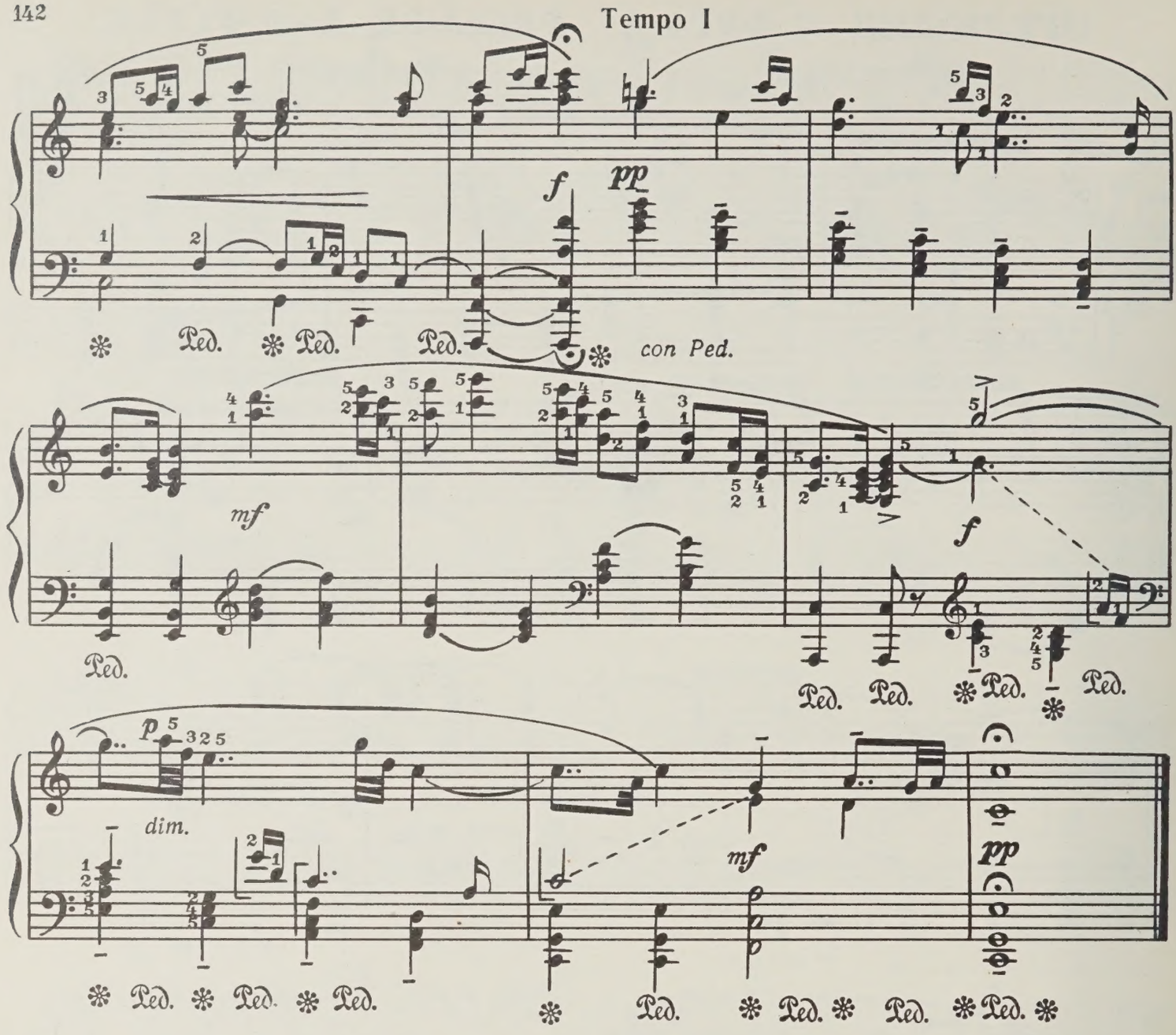
PRELUDE AND FUGUE

Prelude

Соч. 24
Op. 24



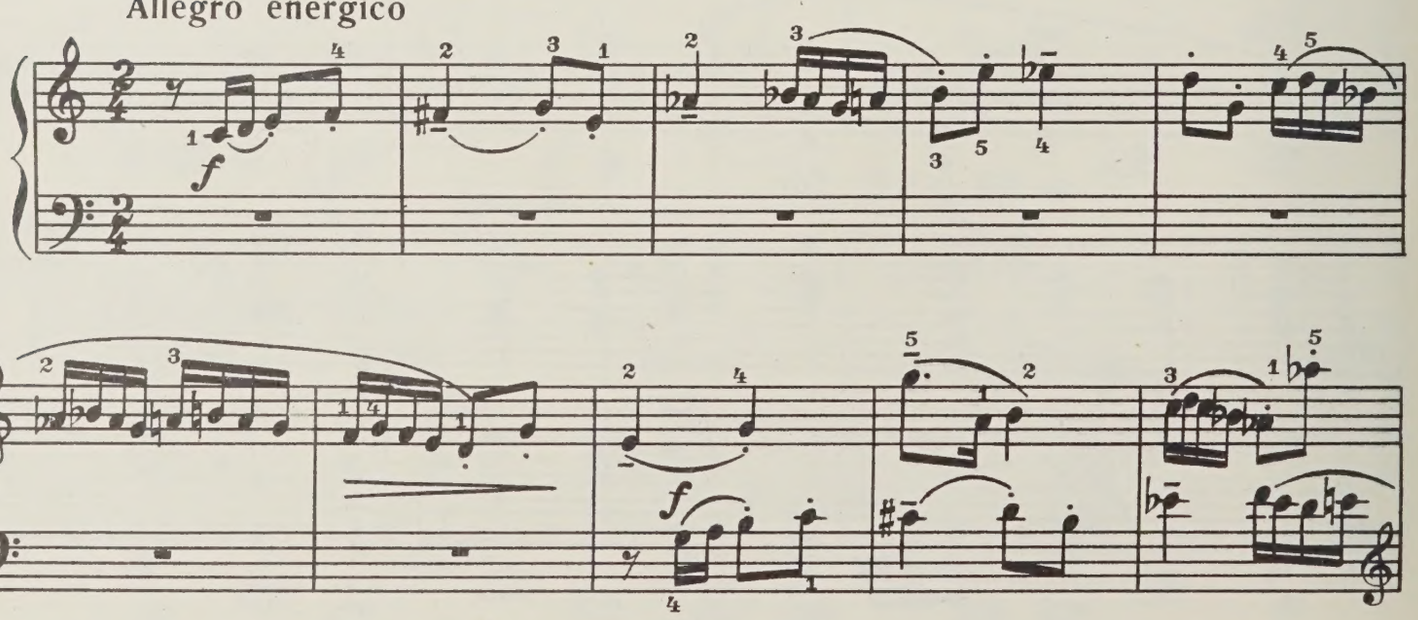
Tempo I

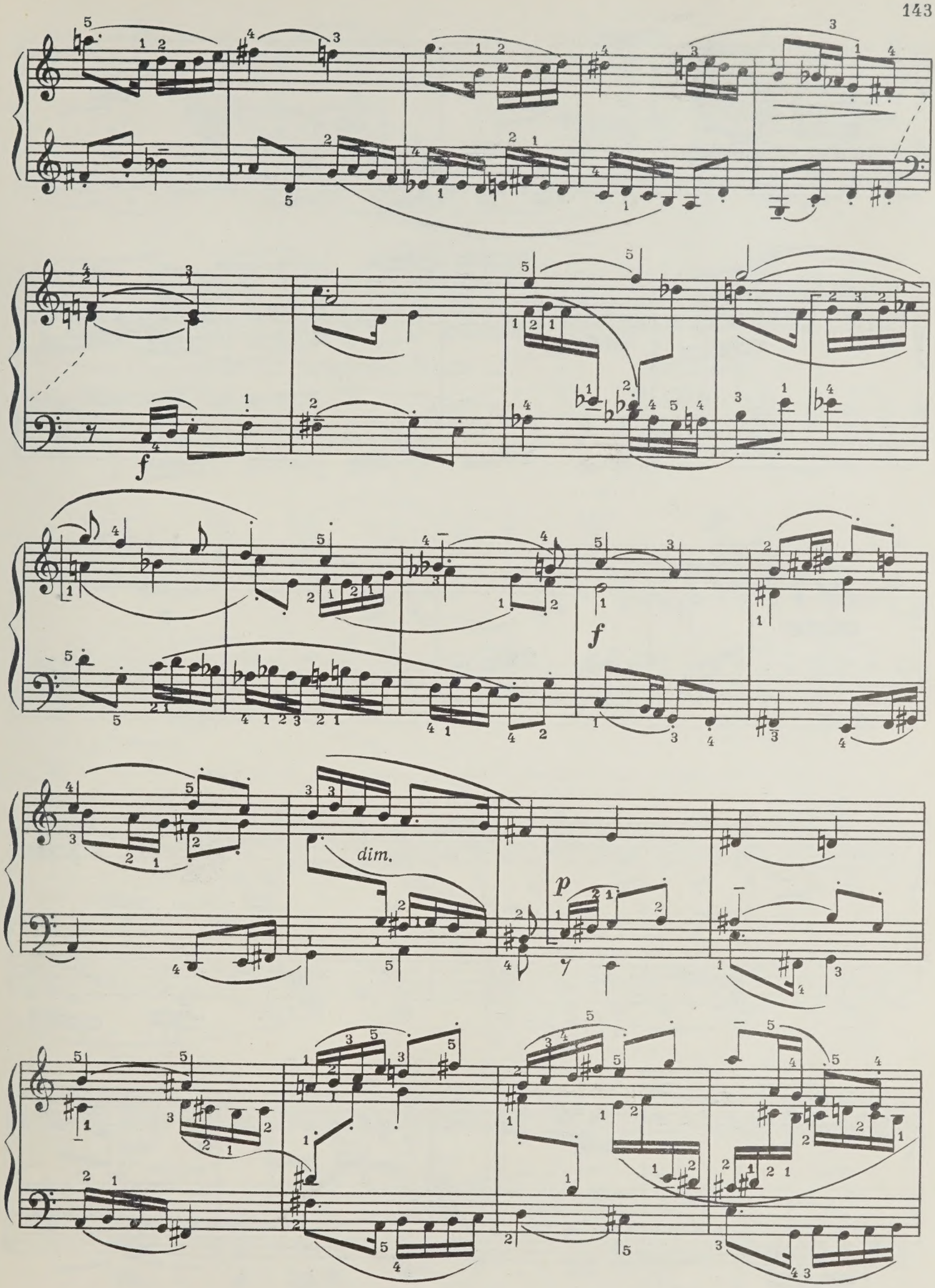


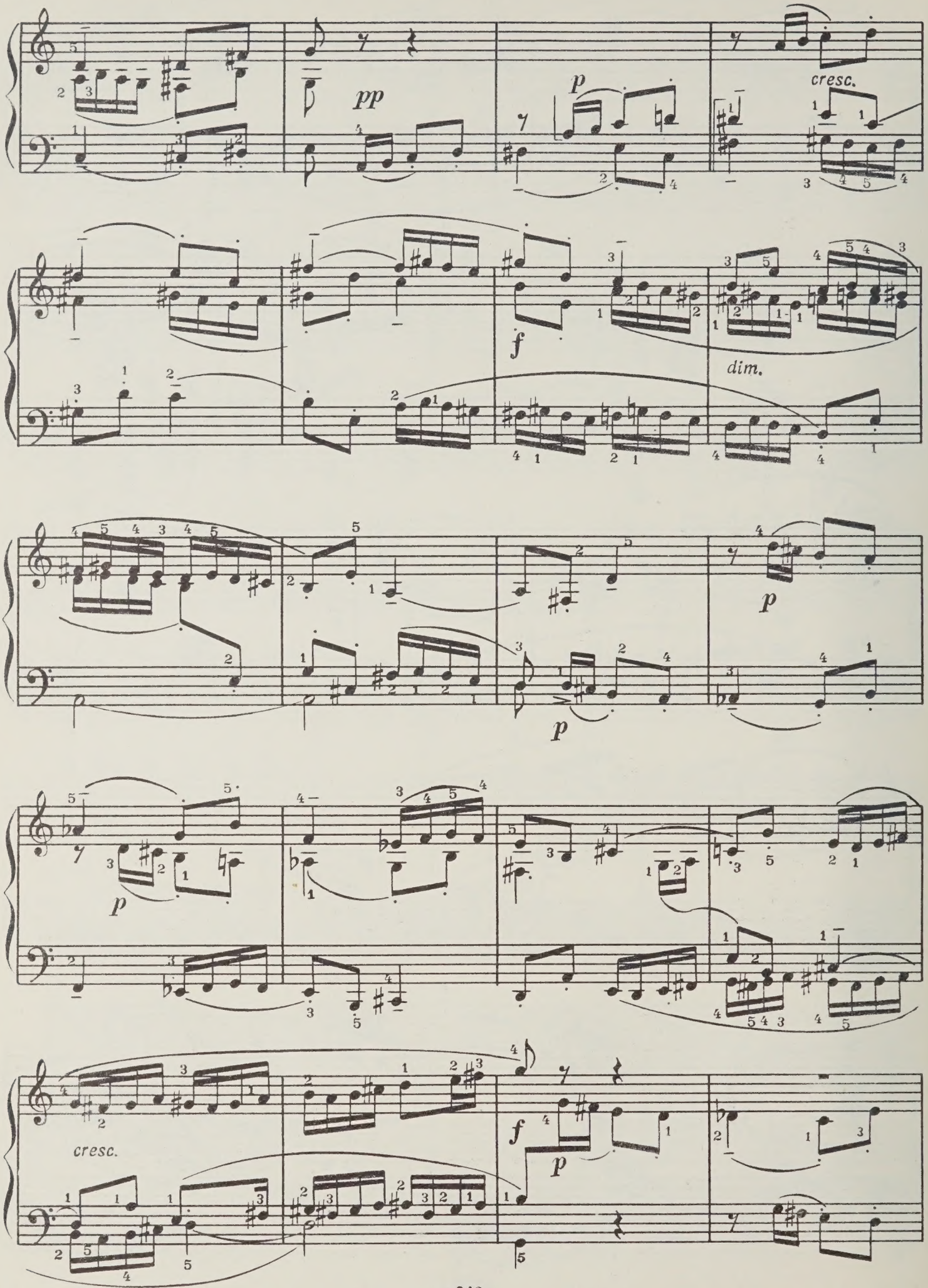
Фуга
(трехголосная)

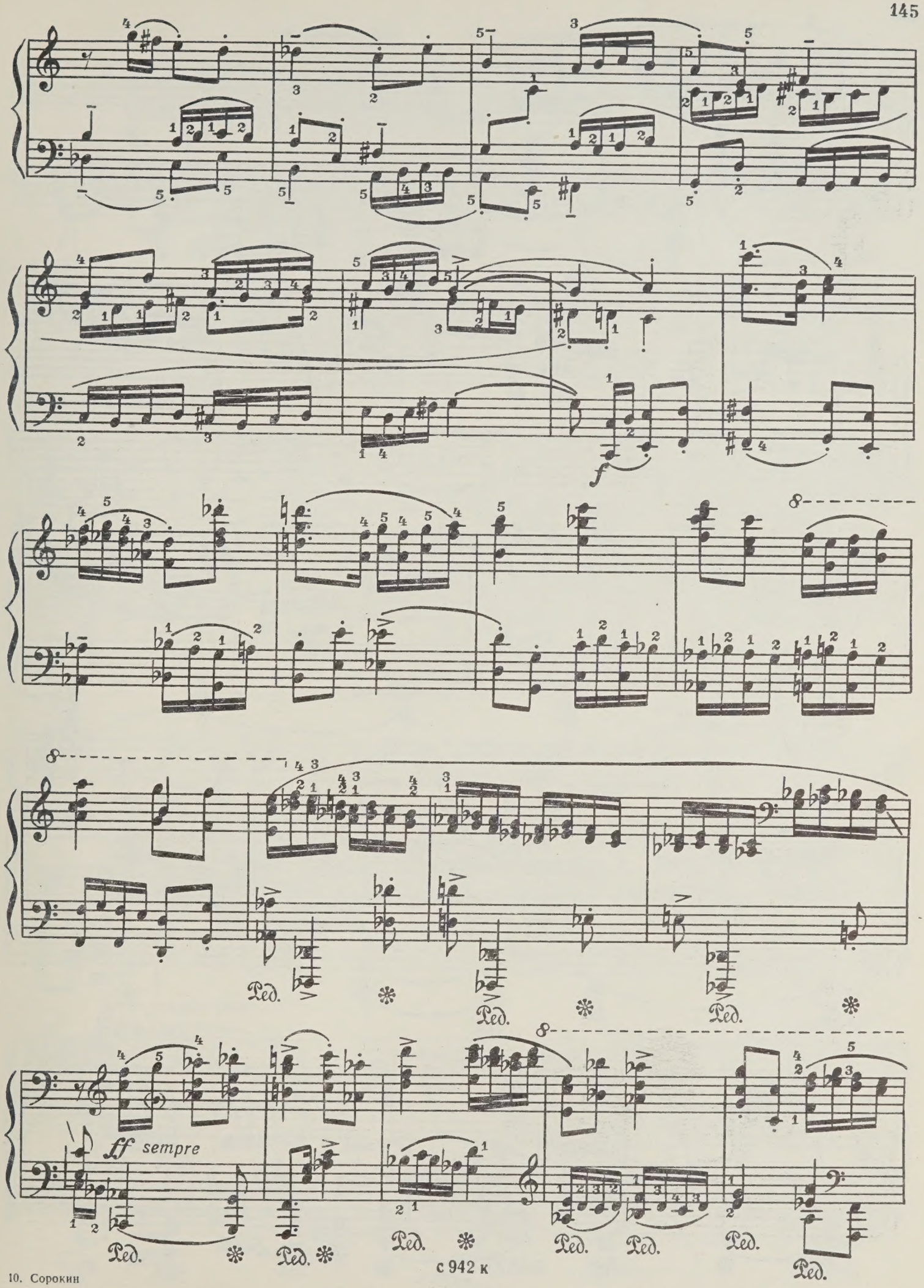
Fugue
(a 3 voci)

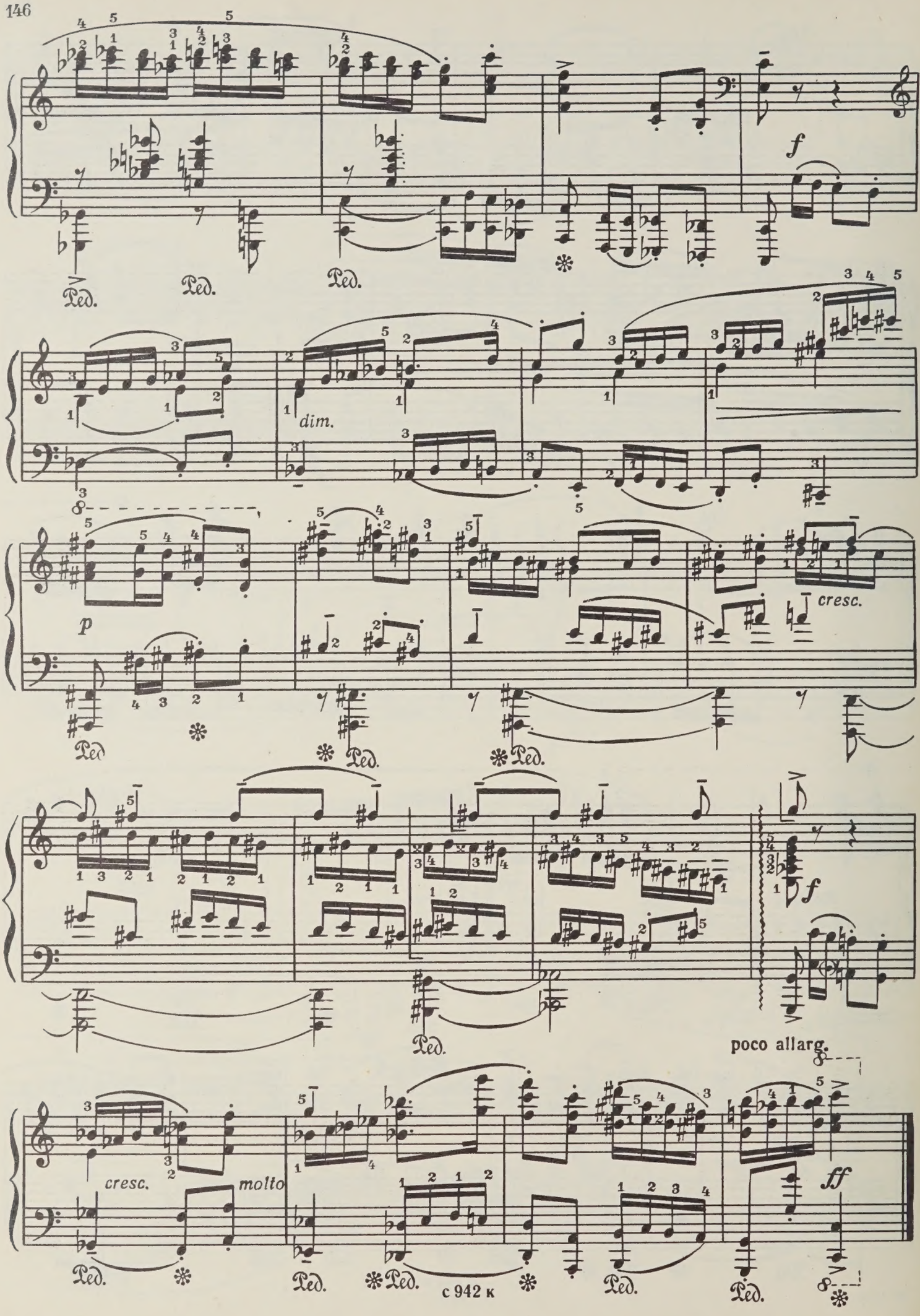
Allegro energico




f
f
dim.
p


pp
p
cresc.
f
dim.
p
p
p
cresc.
f
p

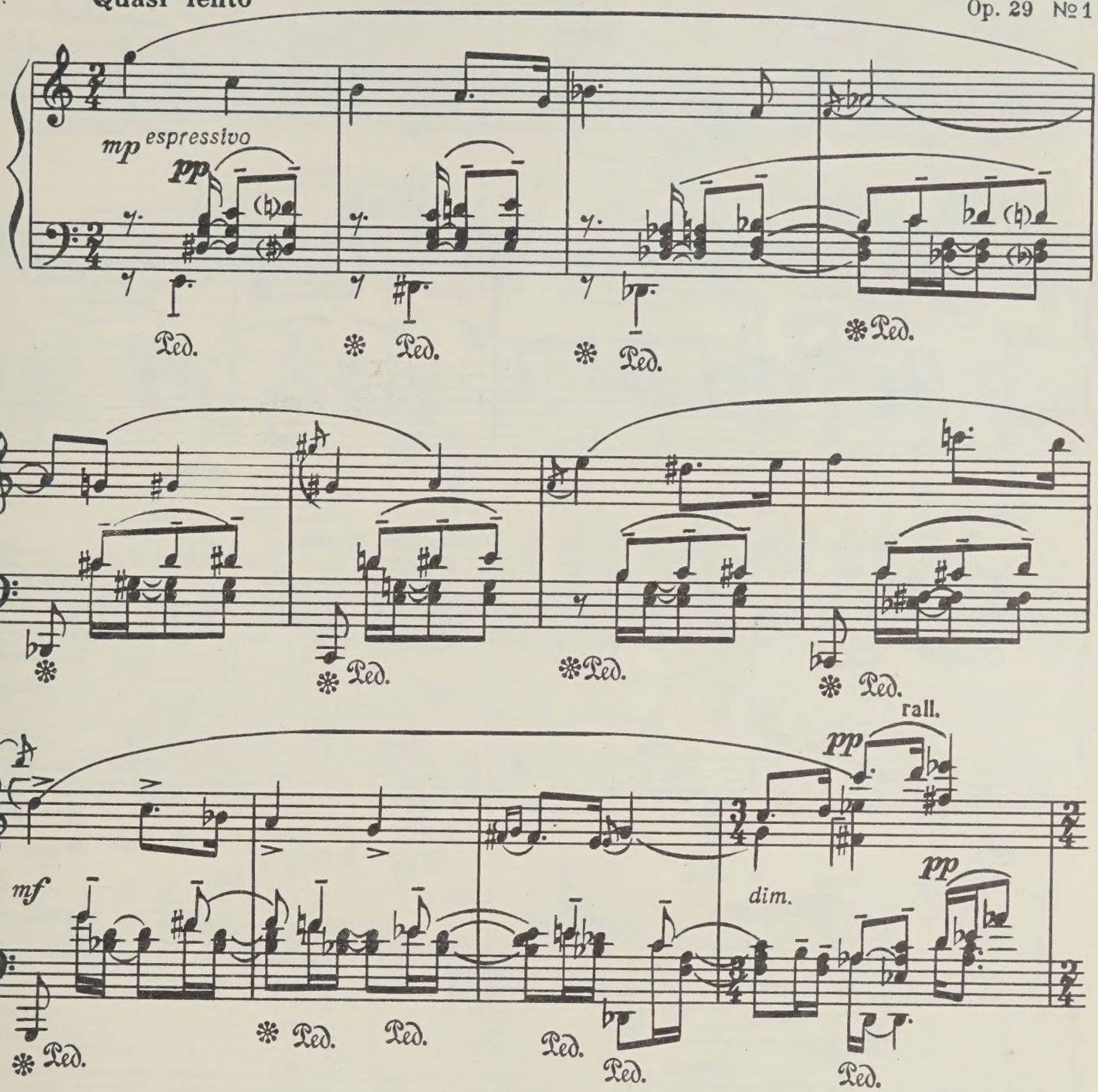

f
8
Ped.
ff sempre

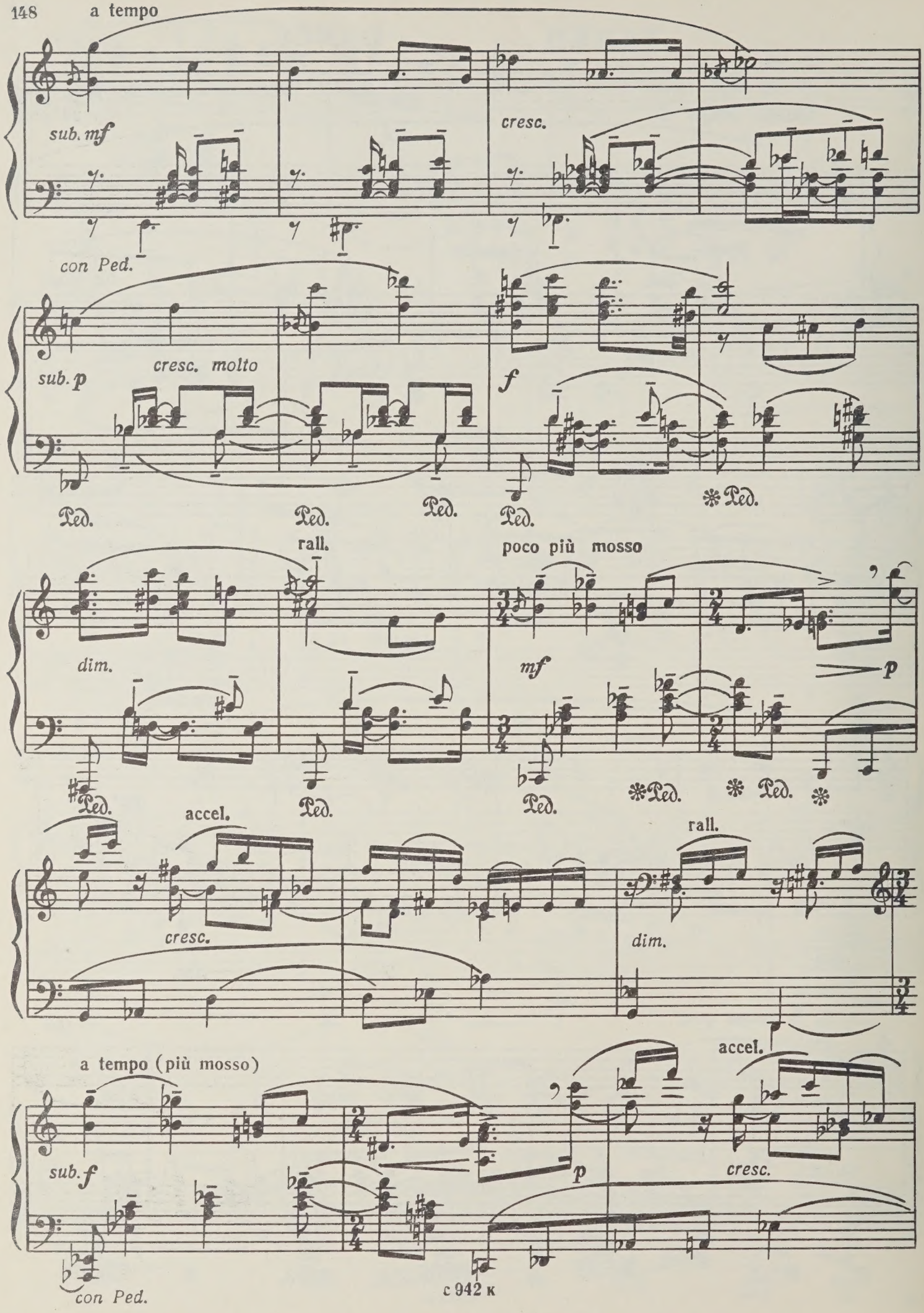

f
Ped.
dim.
p
cresc.
poco allarg.
cresc.
molto
ff

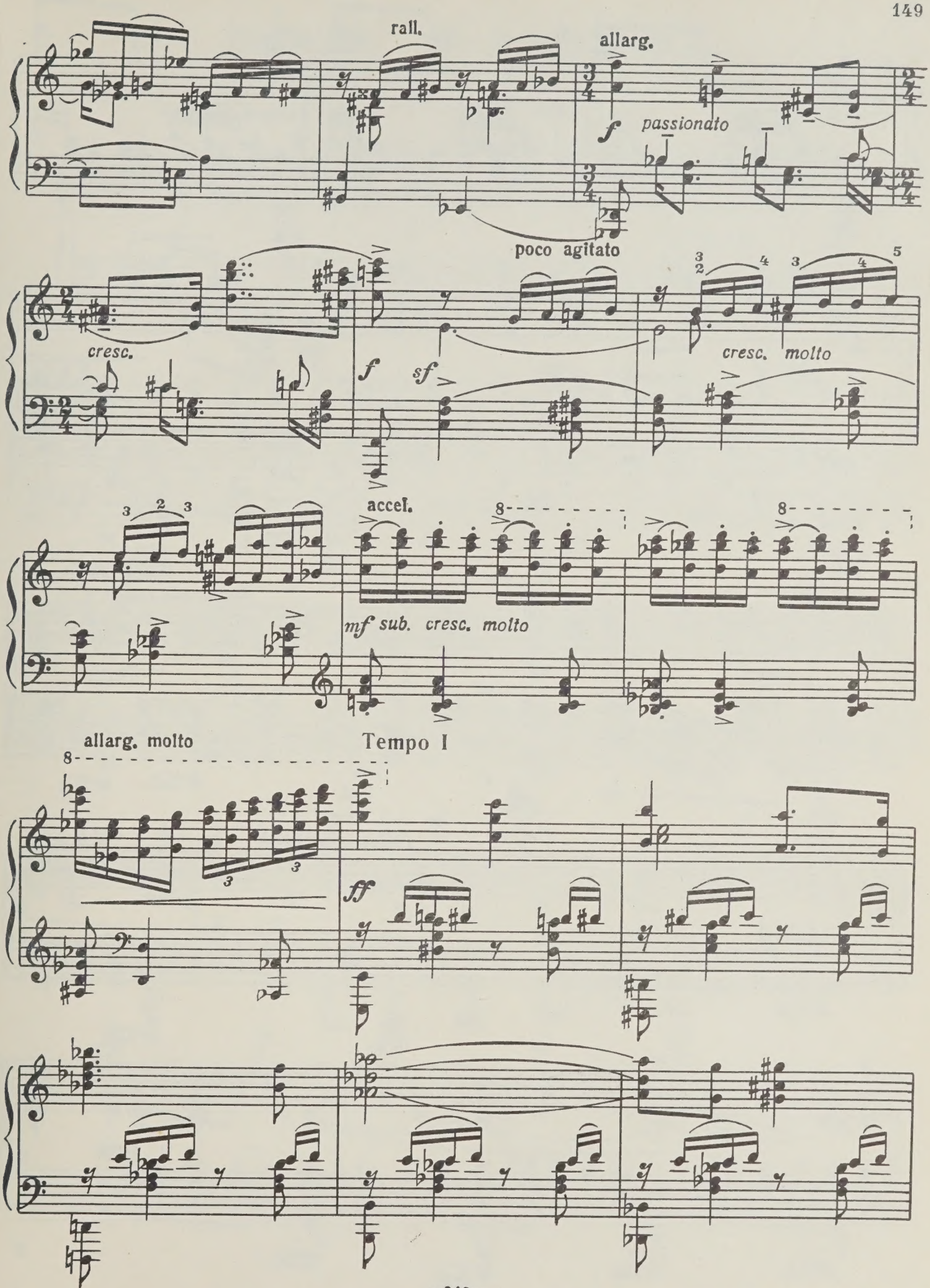
ТАНЕЦ DANCE

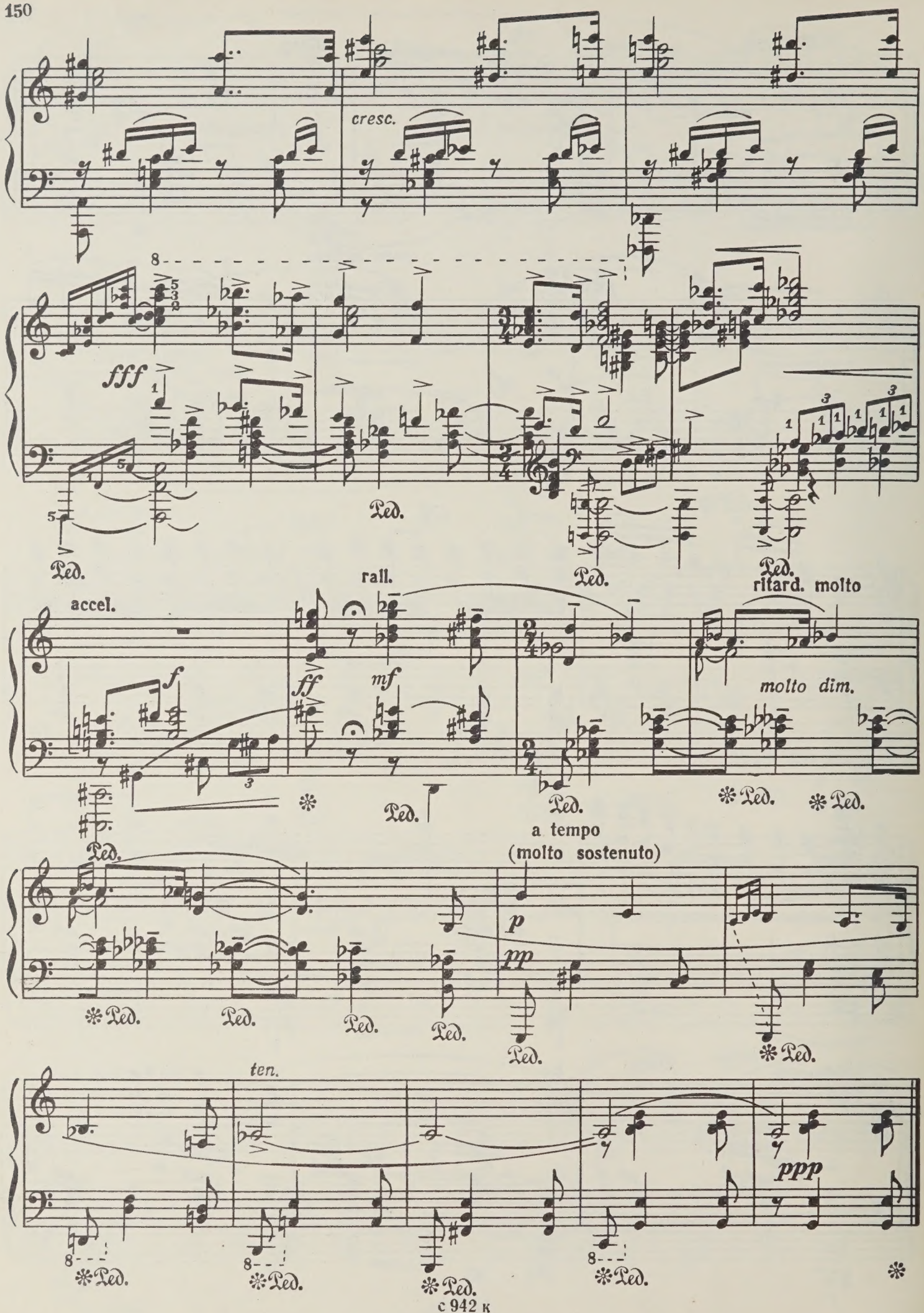
Соч. 29 №1
Op. 29 №1

Quasi lento




a tempo
sub. mf
cresc.
con Ped.
sub. p
cresc. molto
f
Ped.
rall.
poco più mosso
dim.
mf
p
accel.
cresc.
rall.
dim.
accel.
a tempo (più mosso)
sub. f
p
cresc.
con Ped.

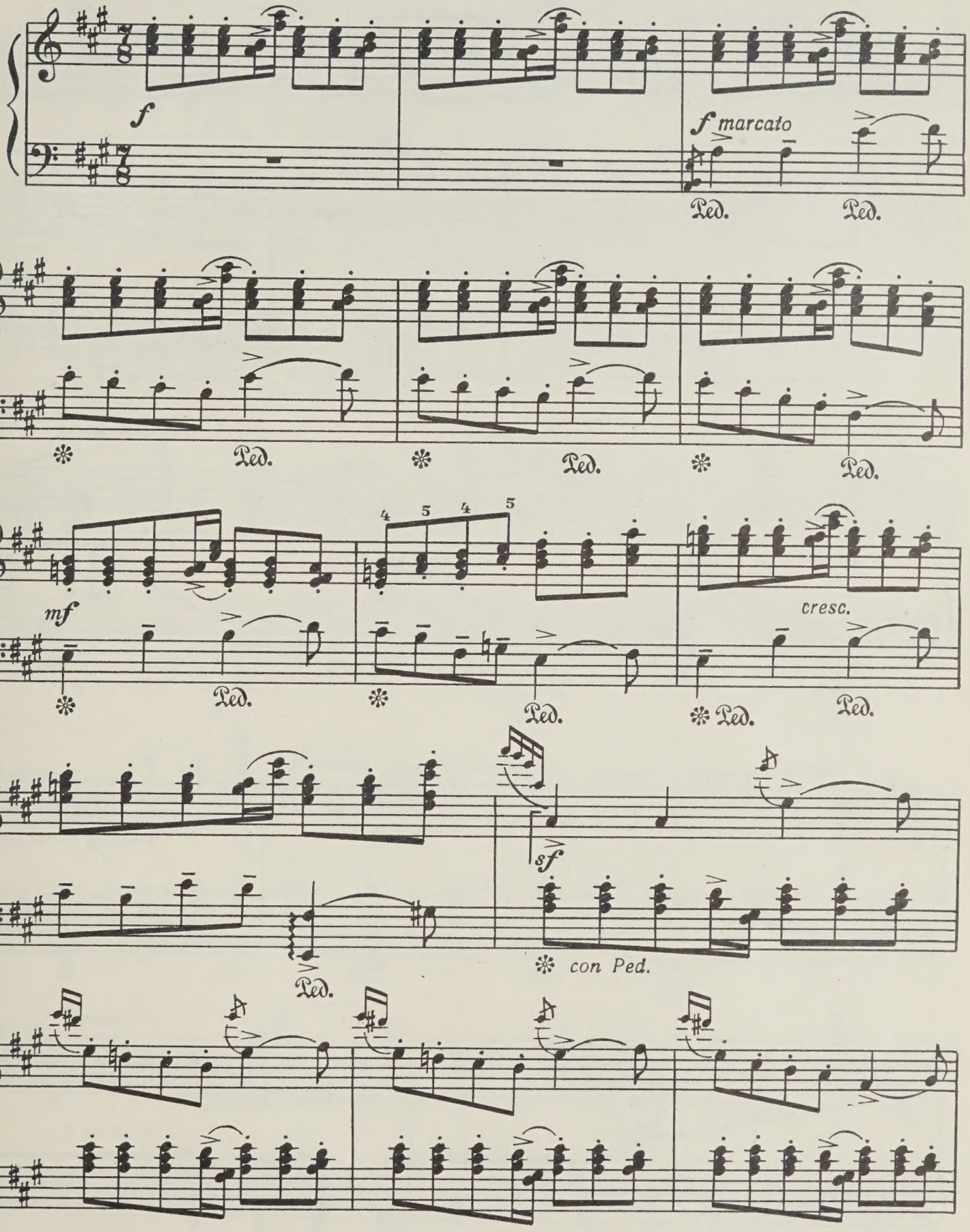

rall.
allarg.
f
passionato
poco agitato
cresc.
f
sf
cresc. molto
accel.
mf sub. cresc. molto
allarg. molto
Tempo I
ff

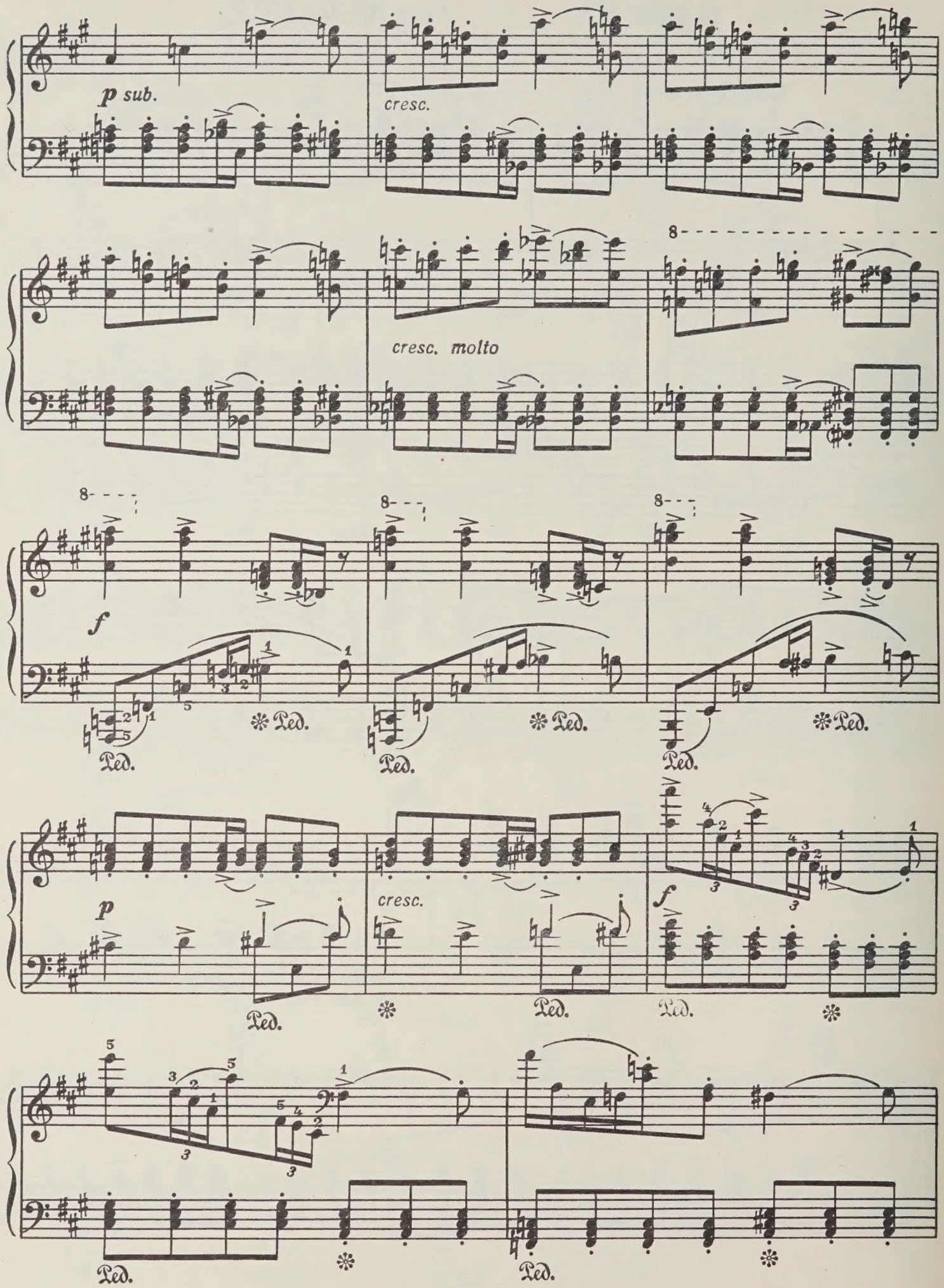

cresc.
fff
Ped.
rall.
accel.
ritard. molto
molto dim.
a tempo
(molto sostenuto)
ten.
ppp

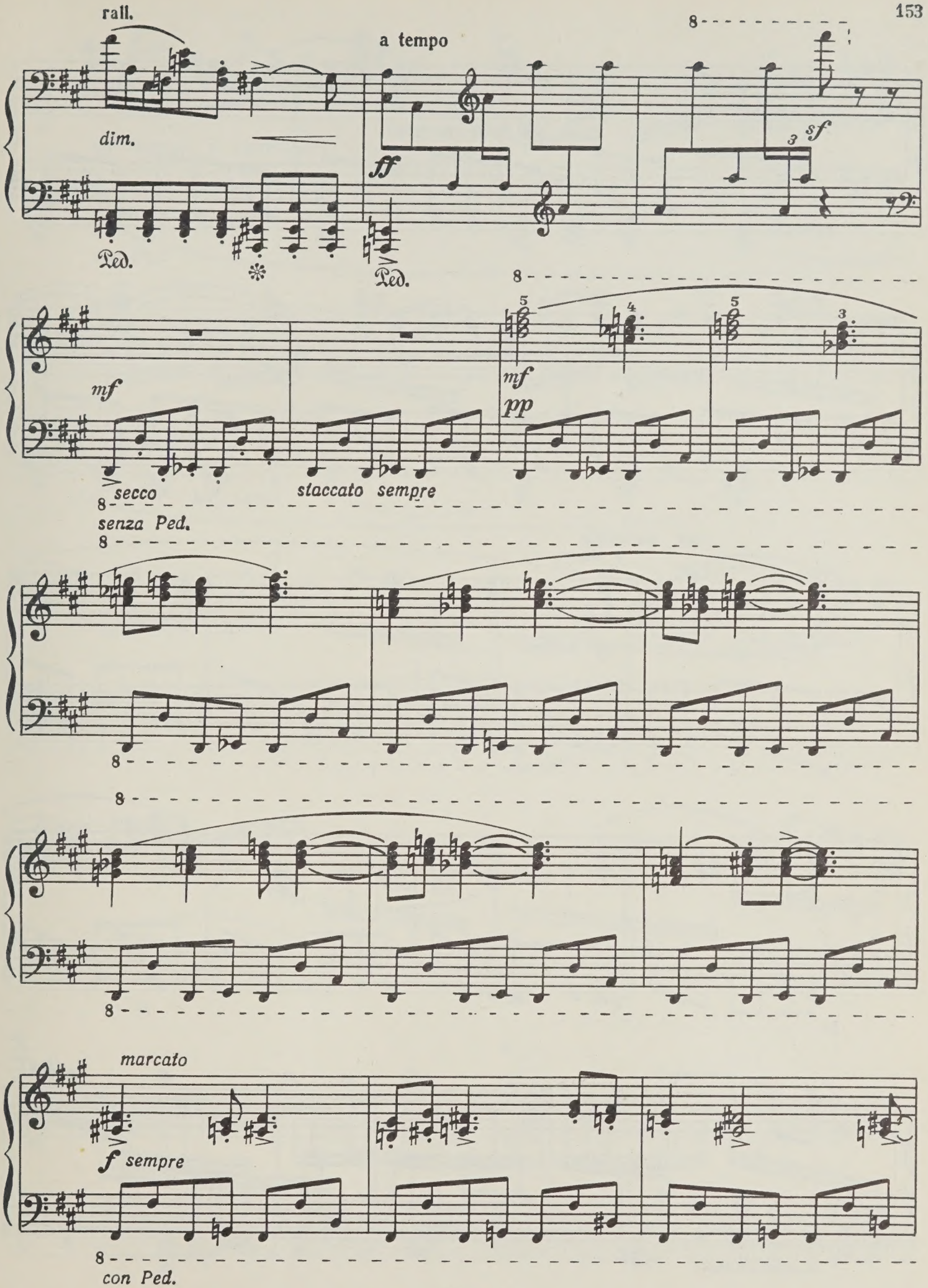
ПЛЯСКА FOLK DANCE

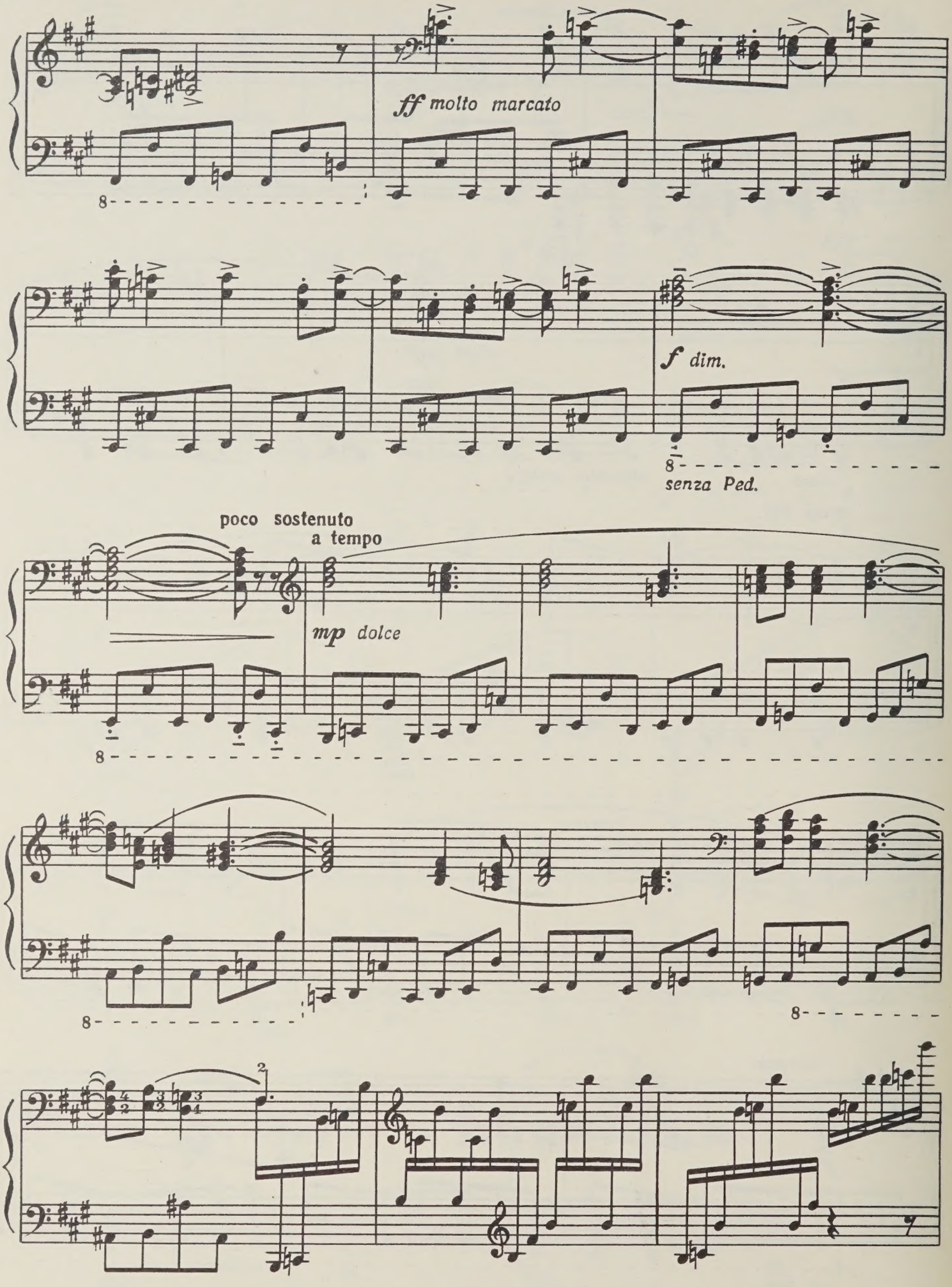
Соч. 29 №2
Op. 29 №2

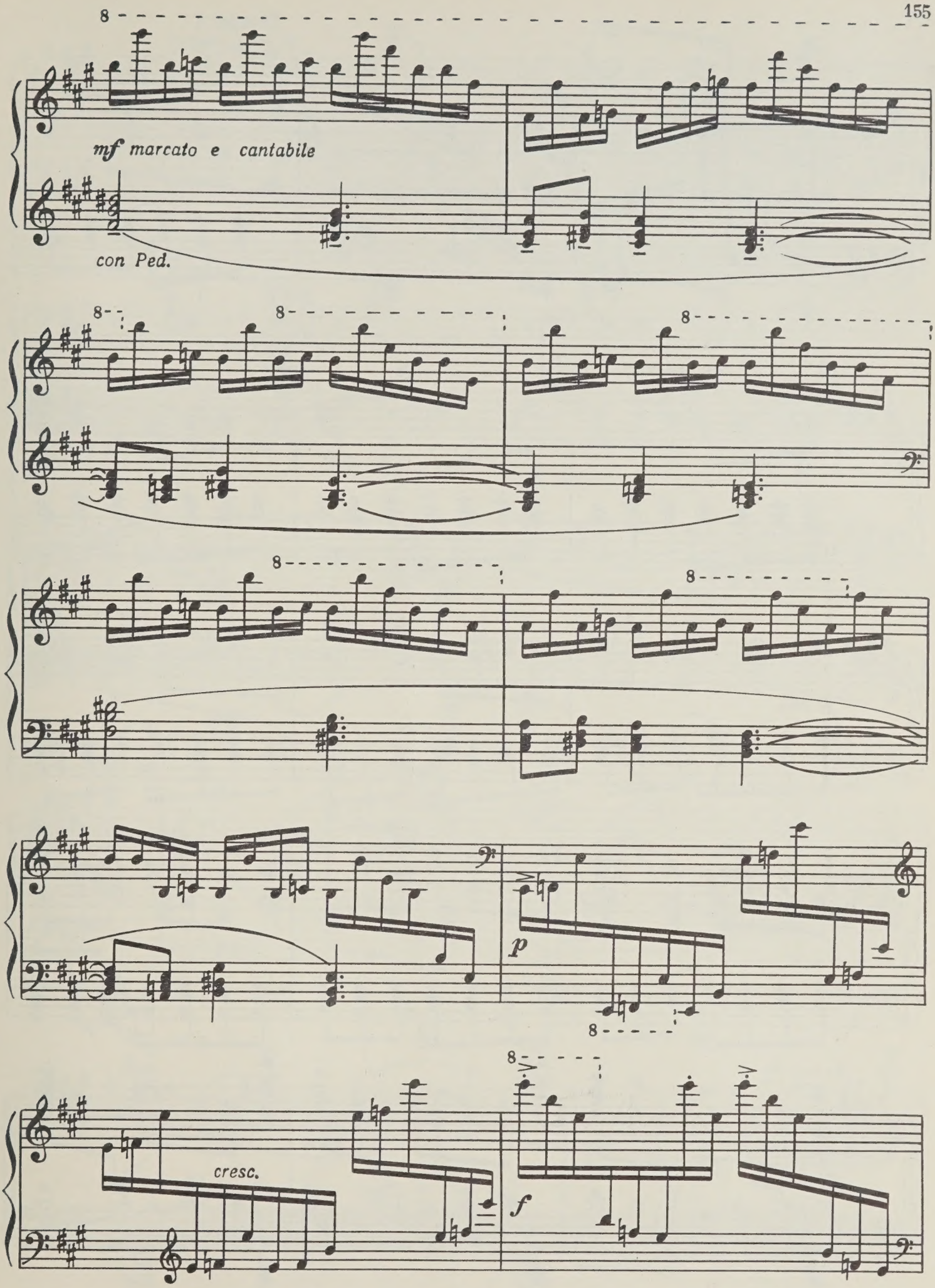
Allegro festivo

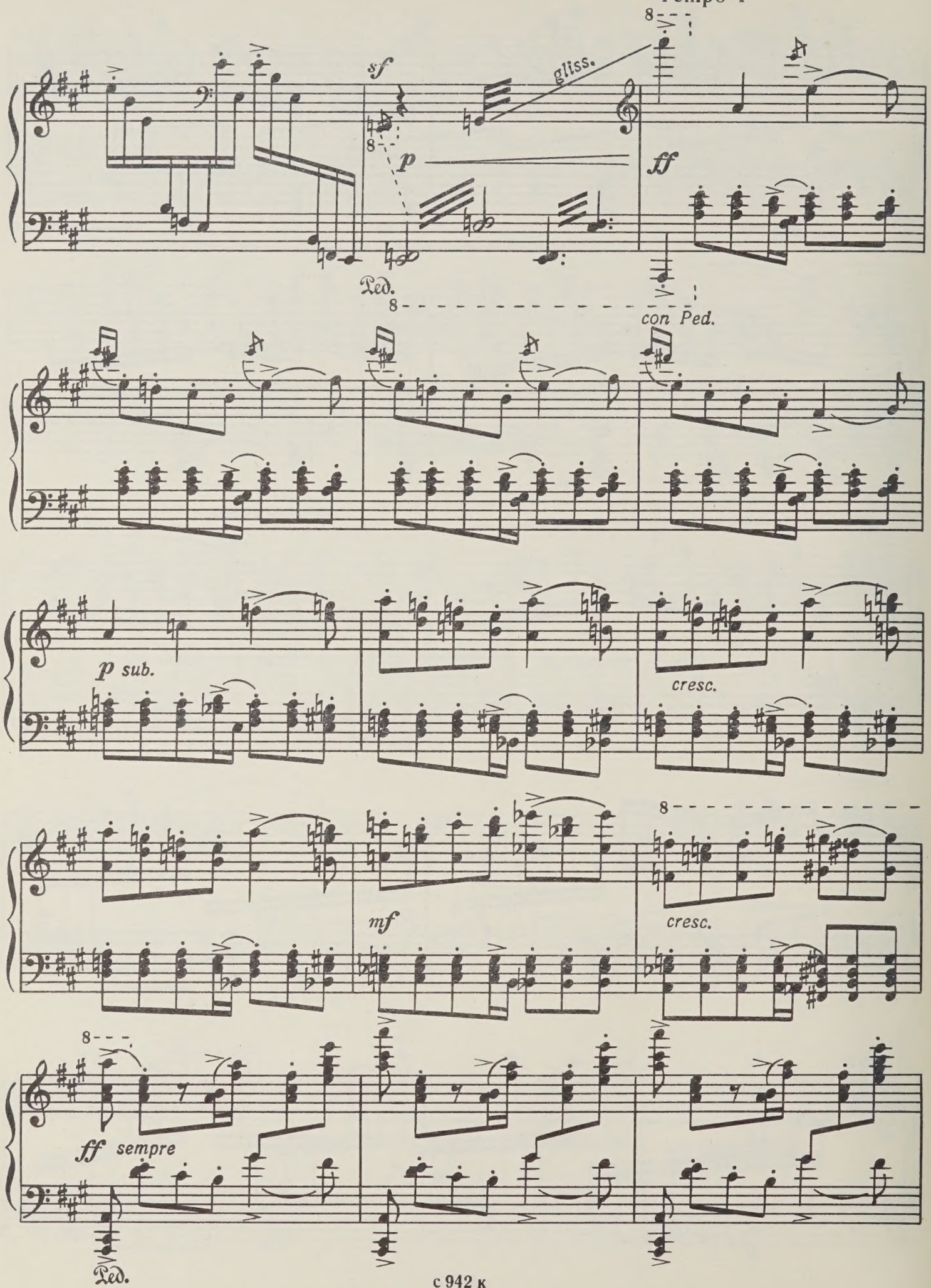


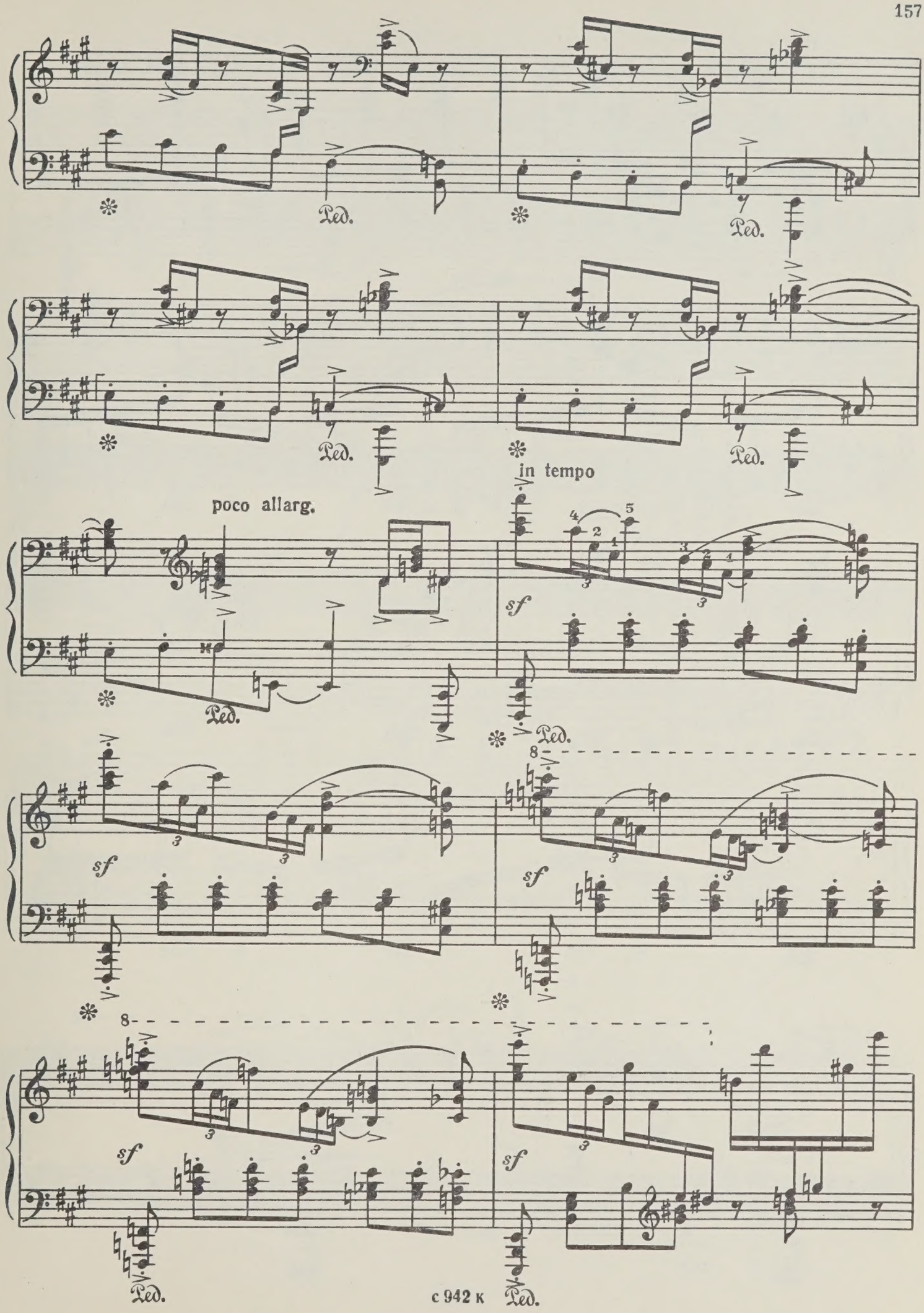

p sub.
cresc.
cresc. molto
8
f
Ped.
p
cresc.
f

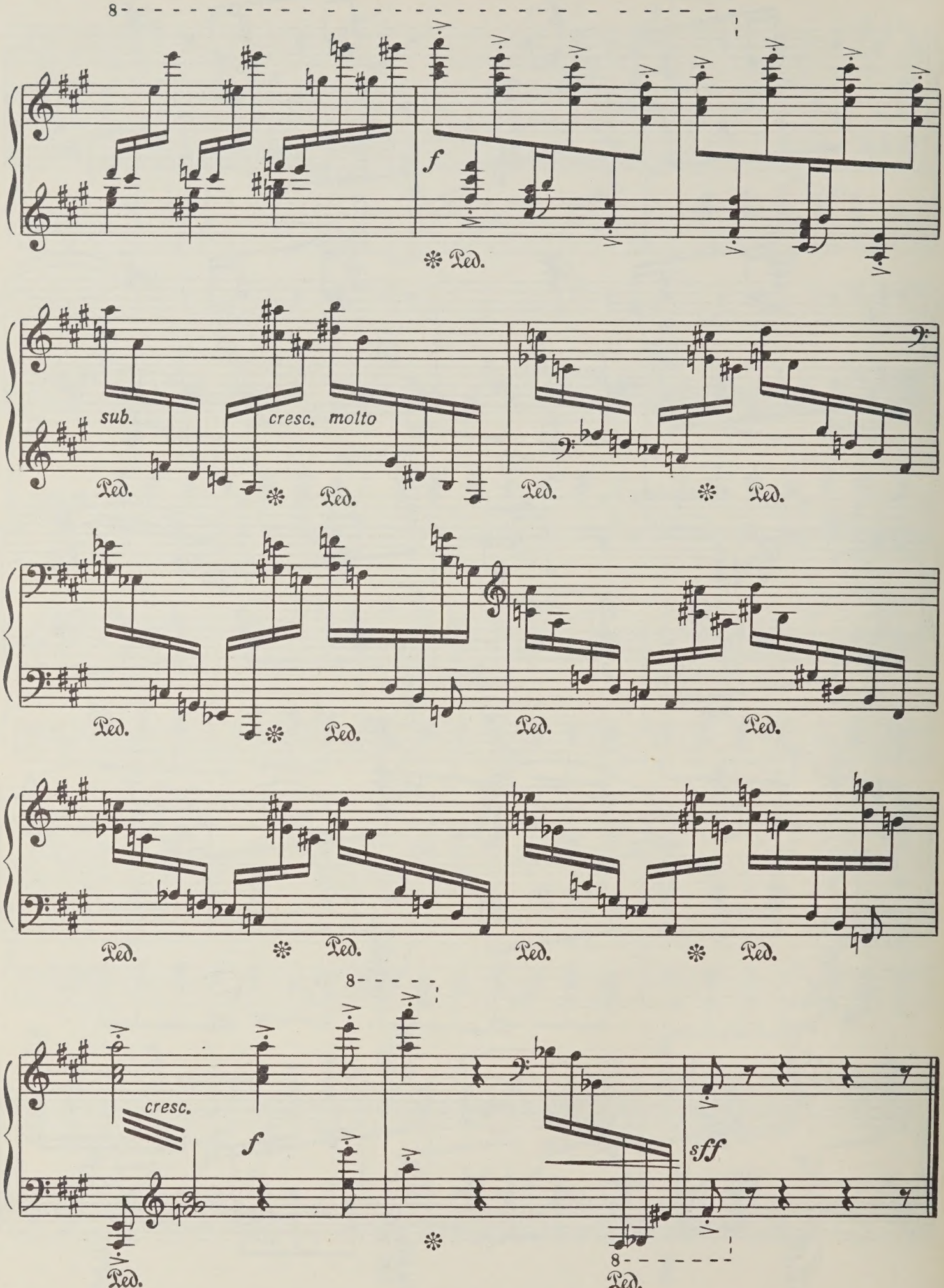

rall.
a tempo
dim.
ff
Ped.
Ped.
sf
mf
mf
pp
secco
staccato sempre
senza Ped.
marcato
f sempre
con Ped.


ff molto marcato
f dim.
senza Ped.
poco sostenuto
a tempo
mp dolce


8
mf marcato e cantabile
con Ped.
8
8
8
8
8
p
8
8
cresc.
f


Tempo I
sf
gliss.
p
ff
Ped.
con Ped.
p sub.
cresc.
mf
cresc.
ff sempre
Ped.

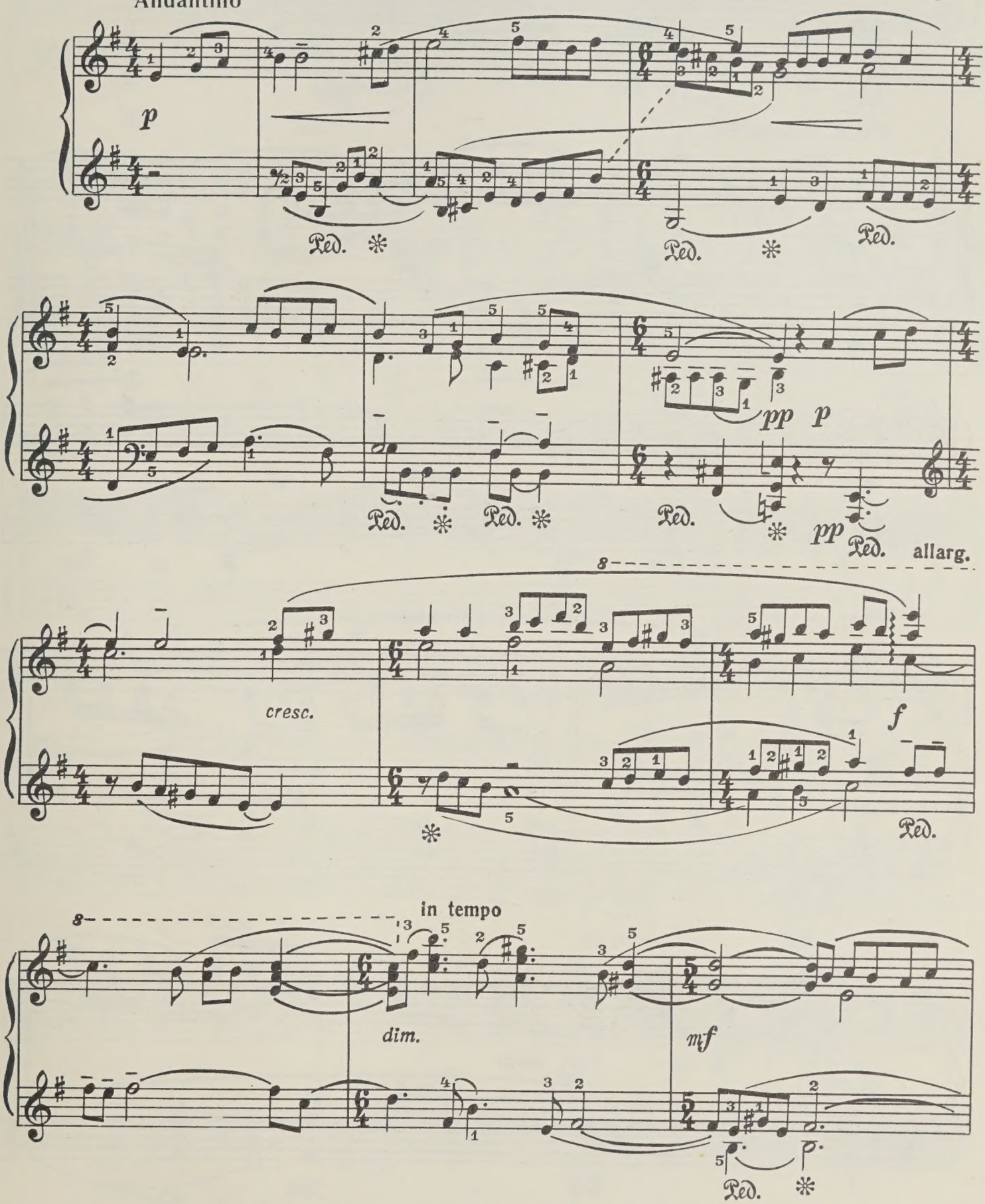

Ped.
Ped.
Ped.
Ped.
in tempo
poco allarg.
sf
Ped.
sf
sf
8
sf
8
sf
Ped.
Ped.

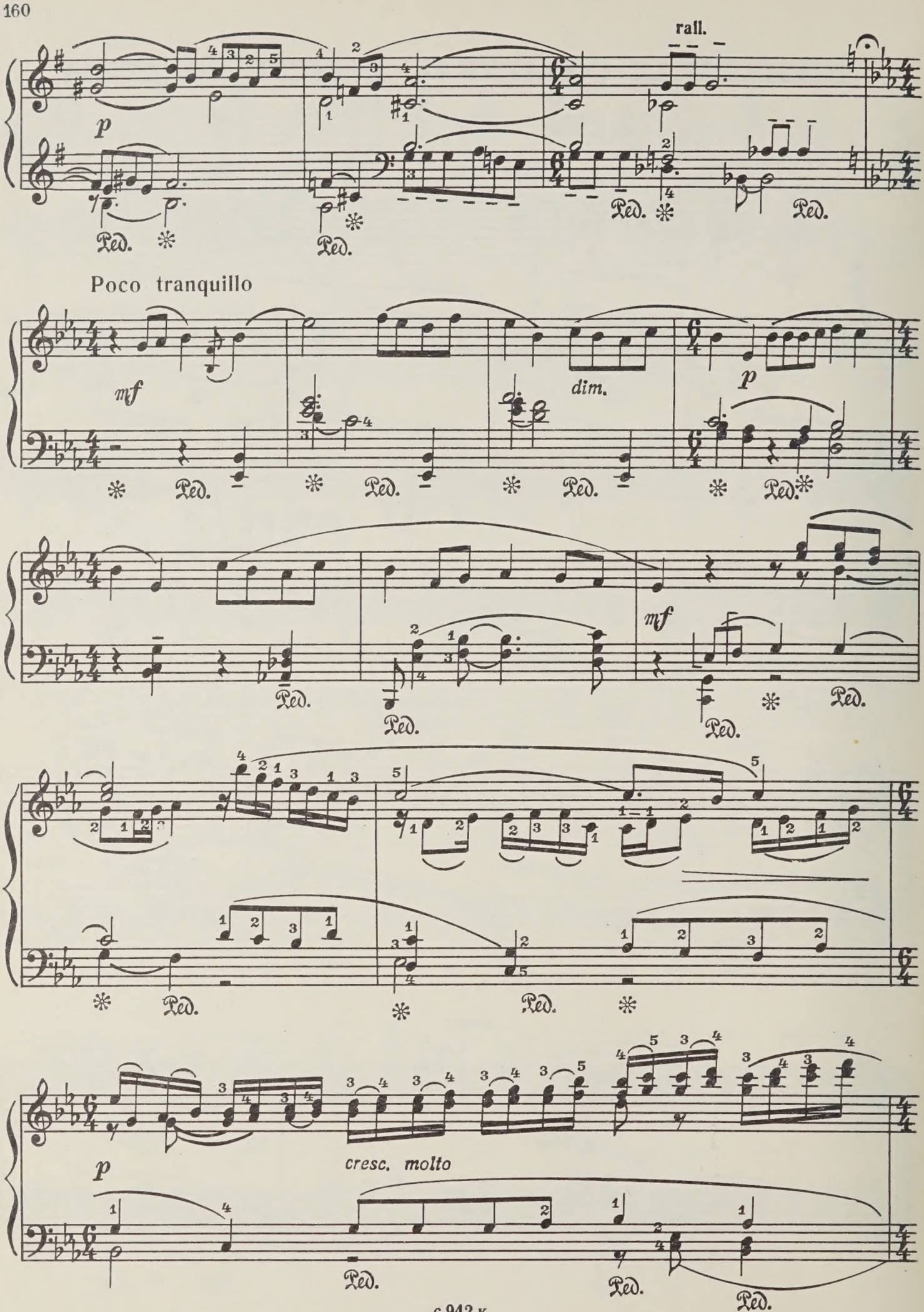

8
f
Ped.
sub.
cresc. molto
cresc.
sff

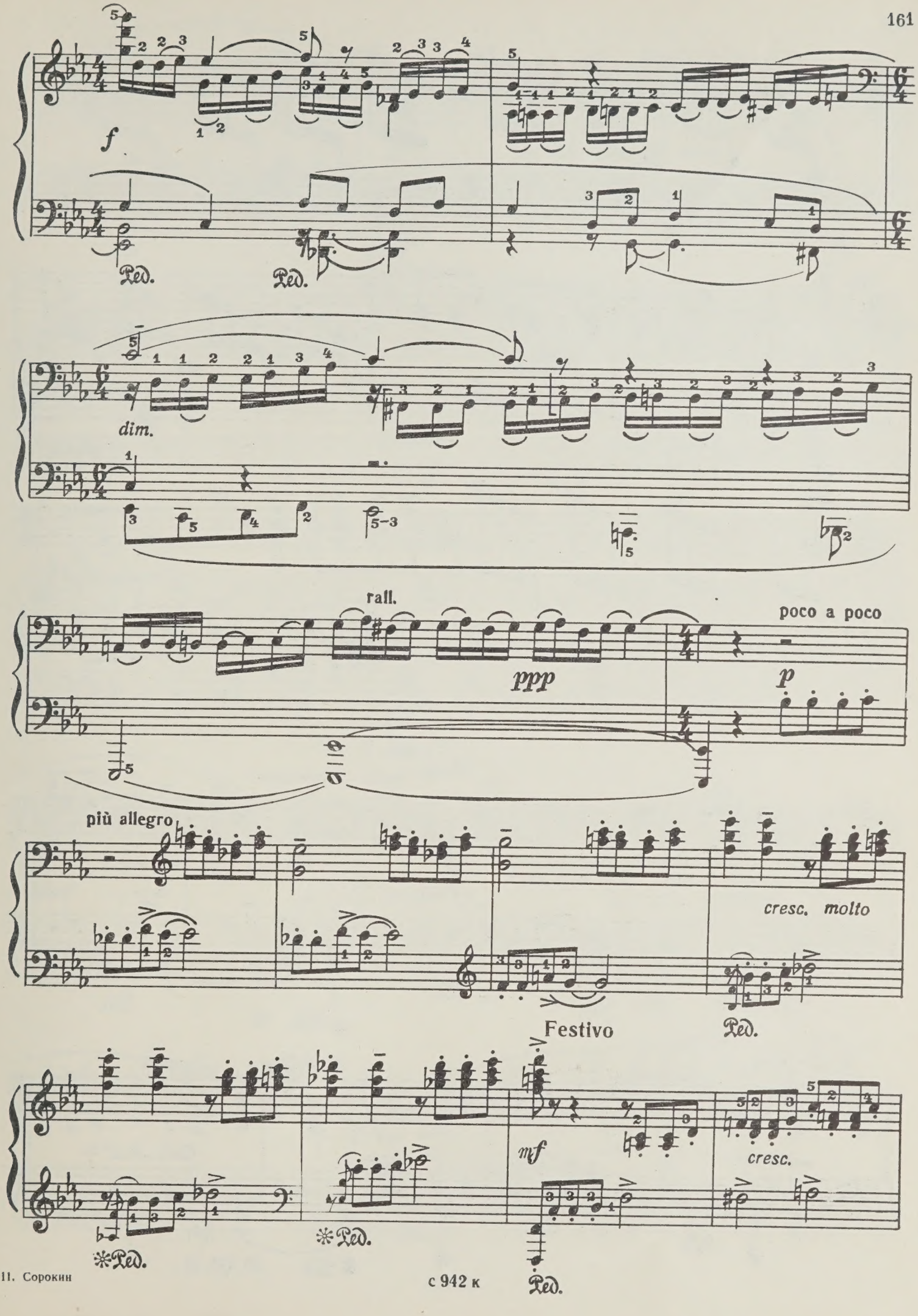
ЛИРИЧЕСКАЯ СОНАТИНА LYRICAL SONATINA

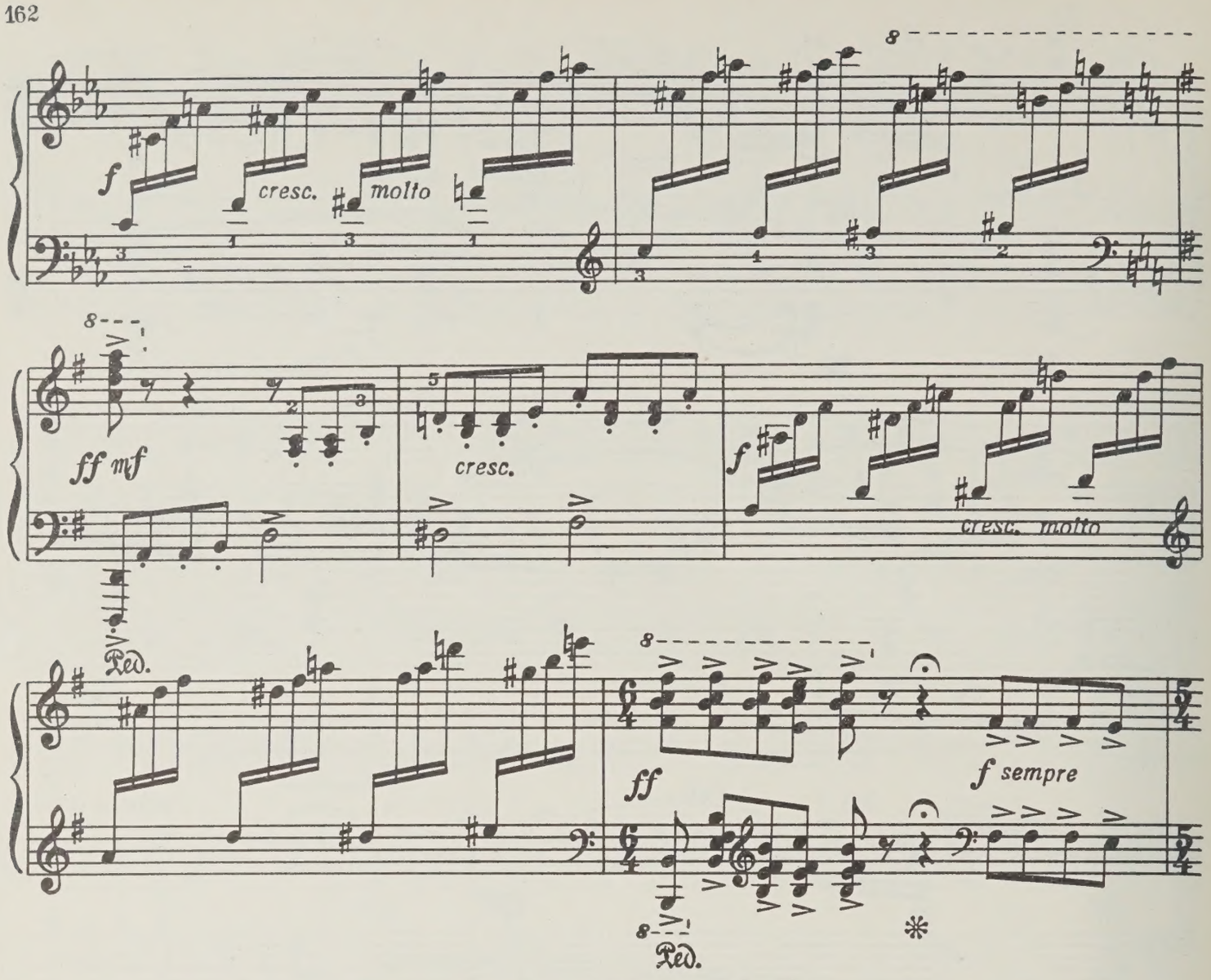
Соч. 29
Op. 29

Andantino

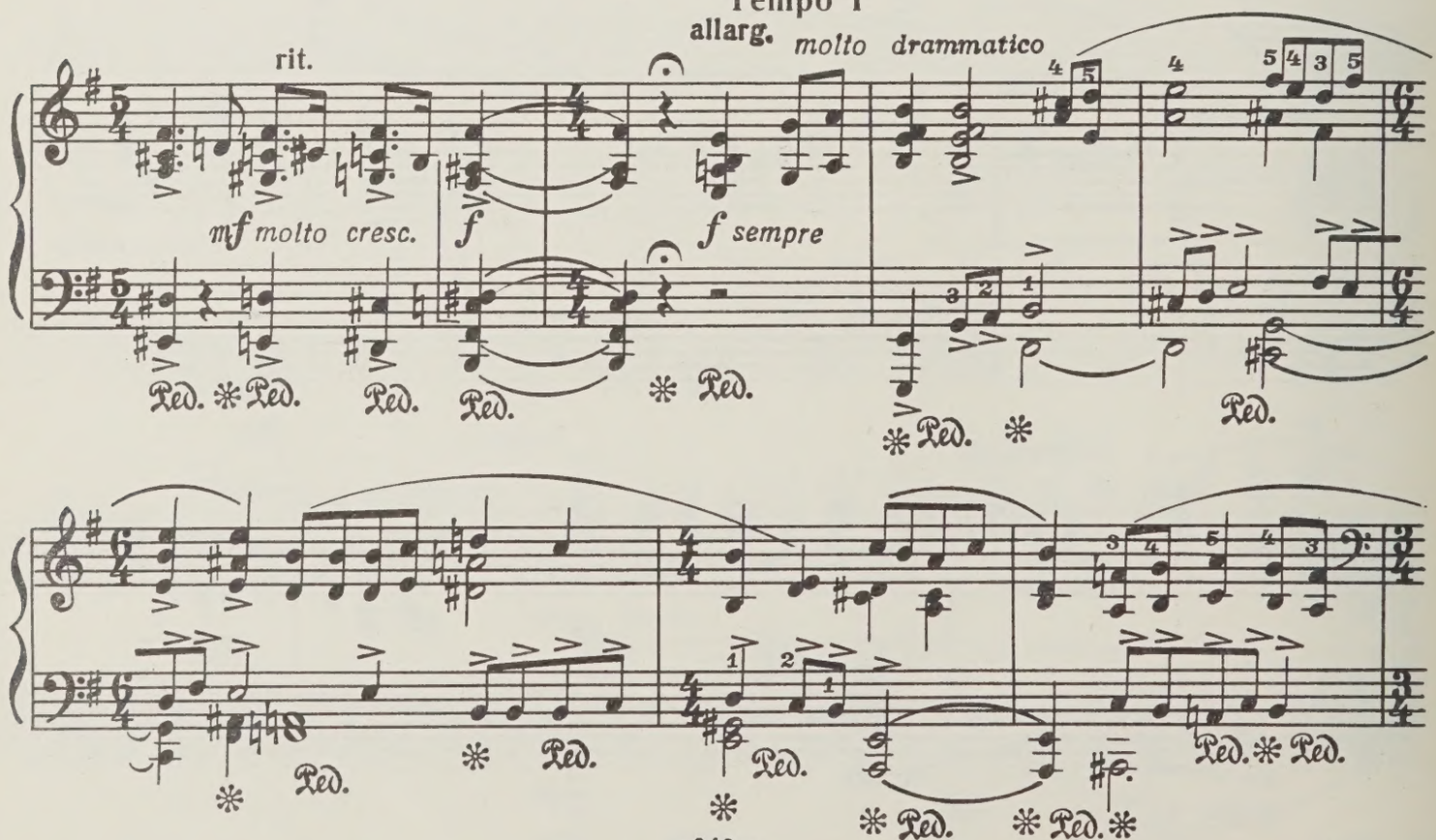


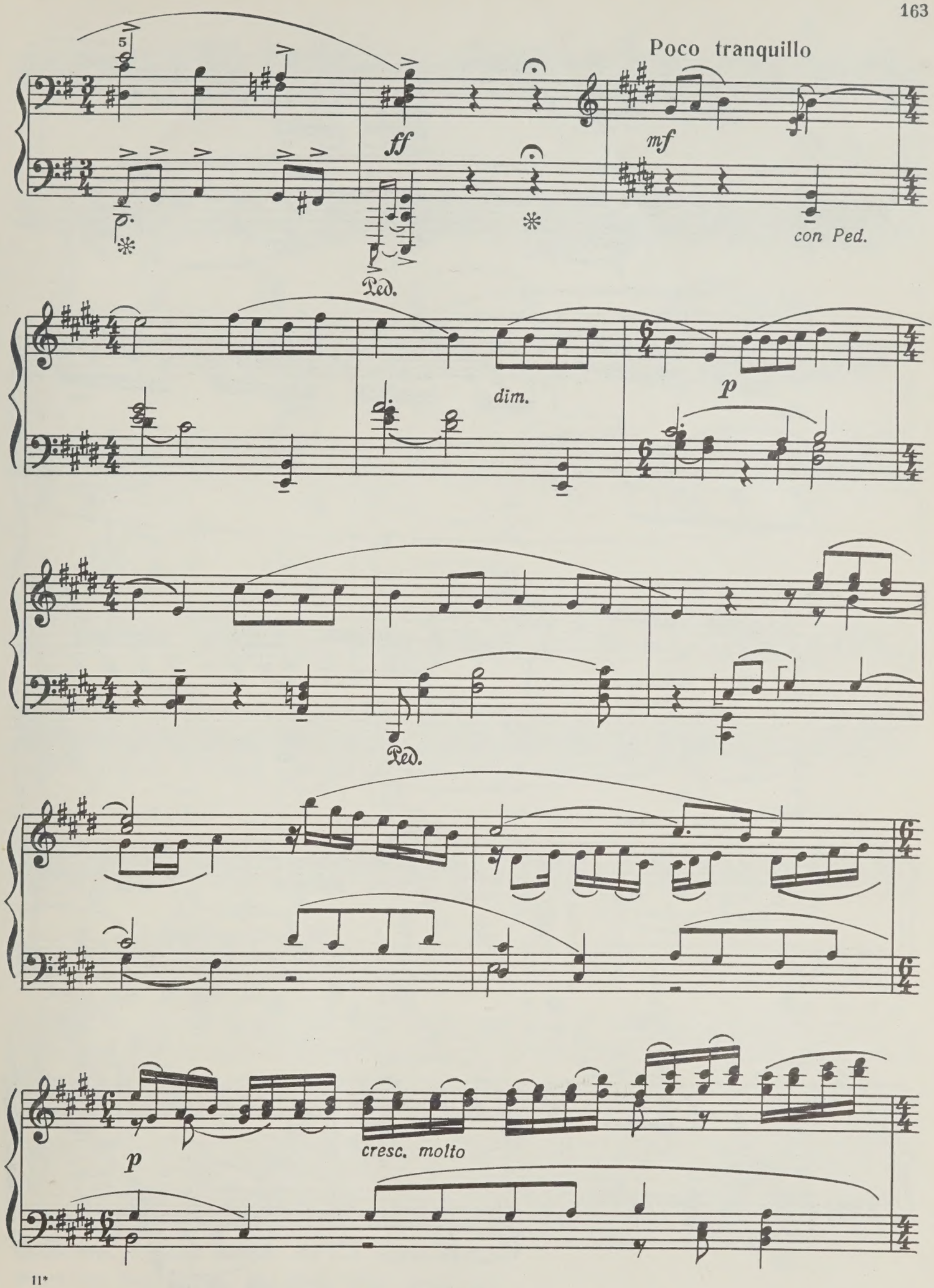

rall.
Poco tranquillo
mf
dim.
p
cresc. molto

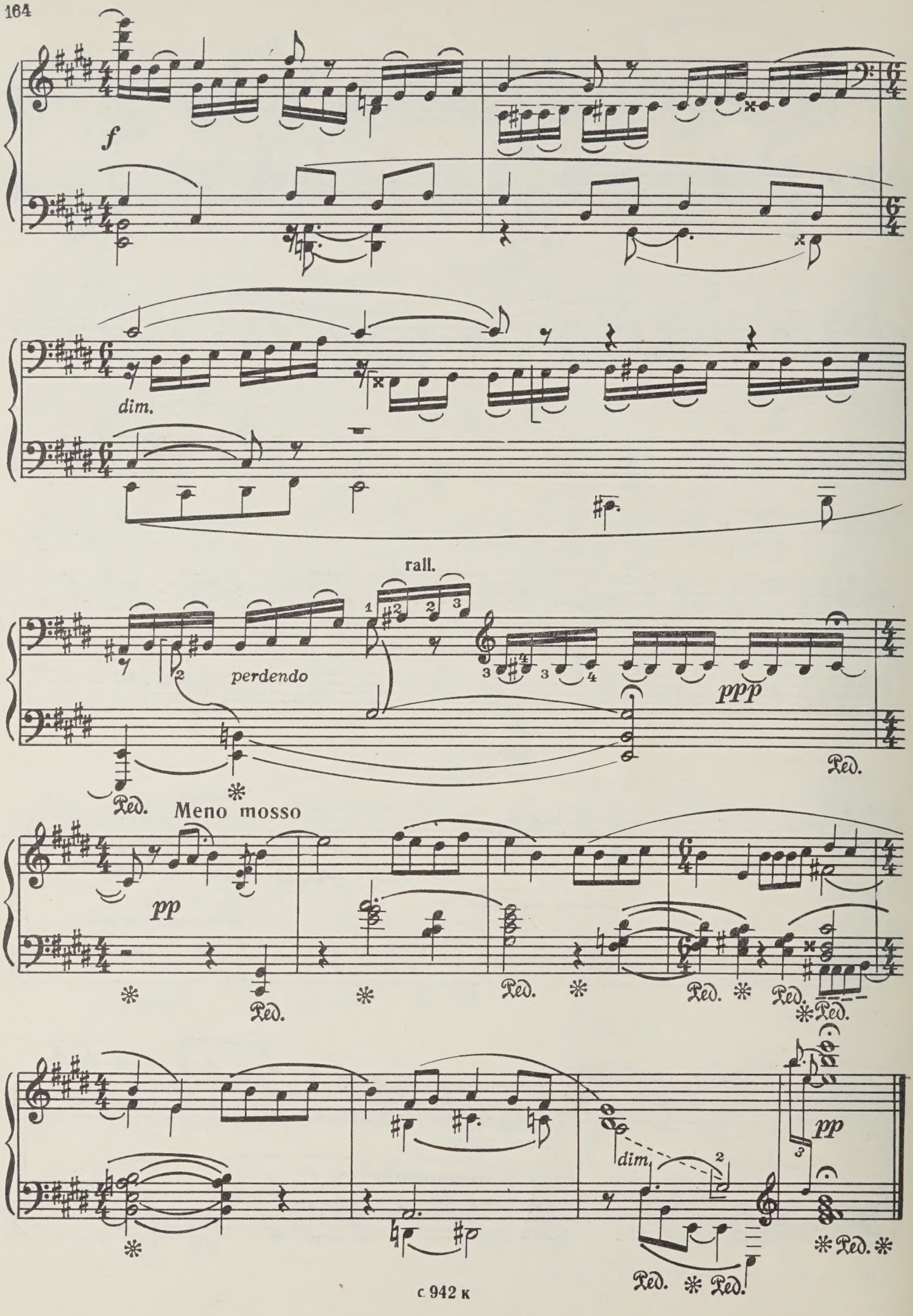

f
Ped.
Ped.
dim.
rall.
ppp
poco a poco
p
più allegro
cresc. molto
Festivo
Ped.
mf
cresc.
*Ped.
*Ped.
Ped.


f
cresc.
molto
ff mf
cresc.
f
cresc. molto
ff
f sempre

Tempo I


rit.
allarg.
molto drammatico
mf molto cresc.
f
f sempre


Poco tranquillo
ff
mf
con Ped.
Ped.
dim.
p
Ped.
p
cresc. molto

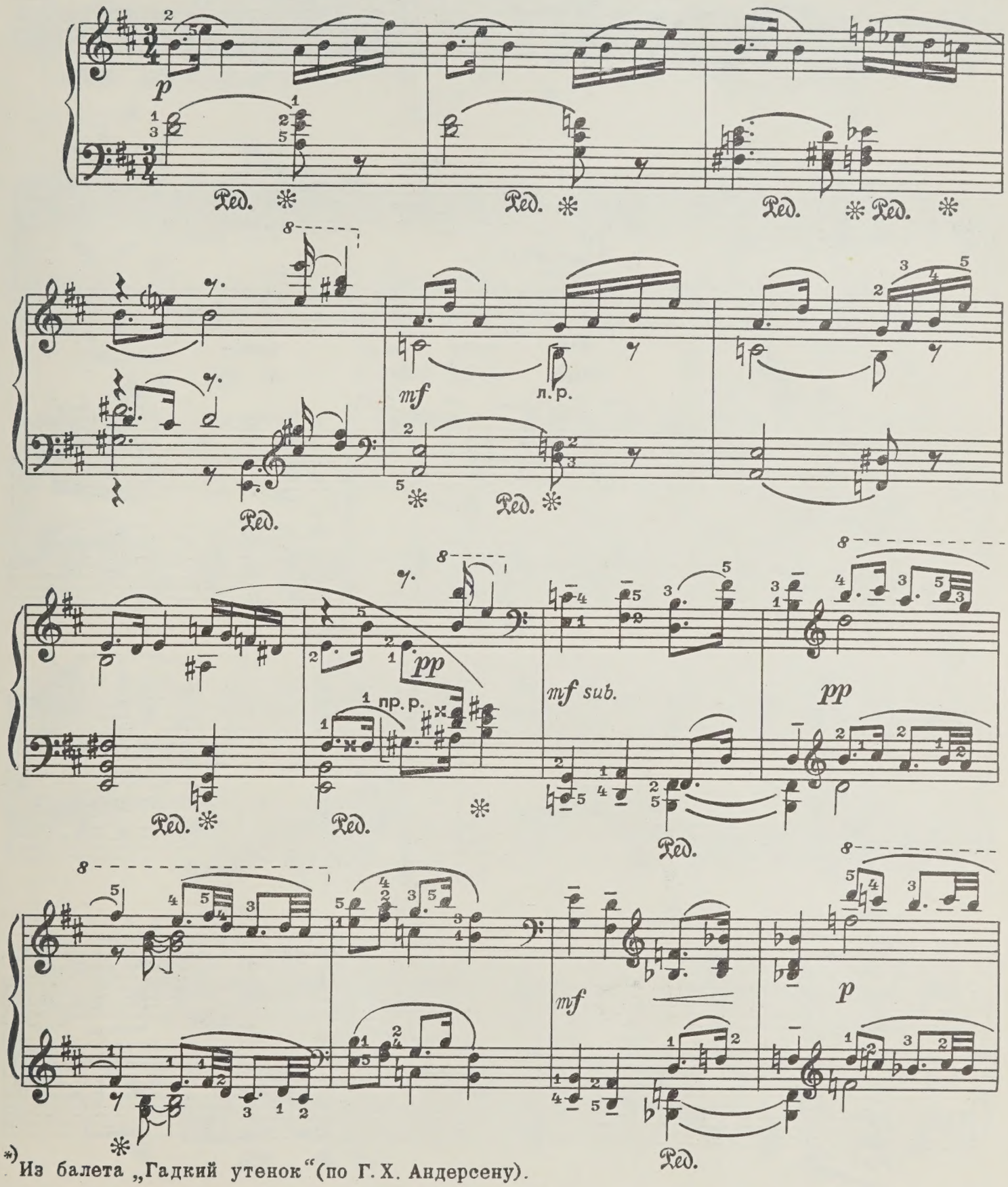

f
dim.
rall.
perdendo
ppp
Ped.
Meno mosso
pp
dim.
pp

ТРИ ТАНЦА*)
Менуэт

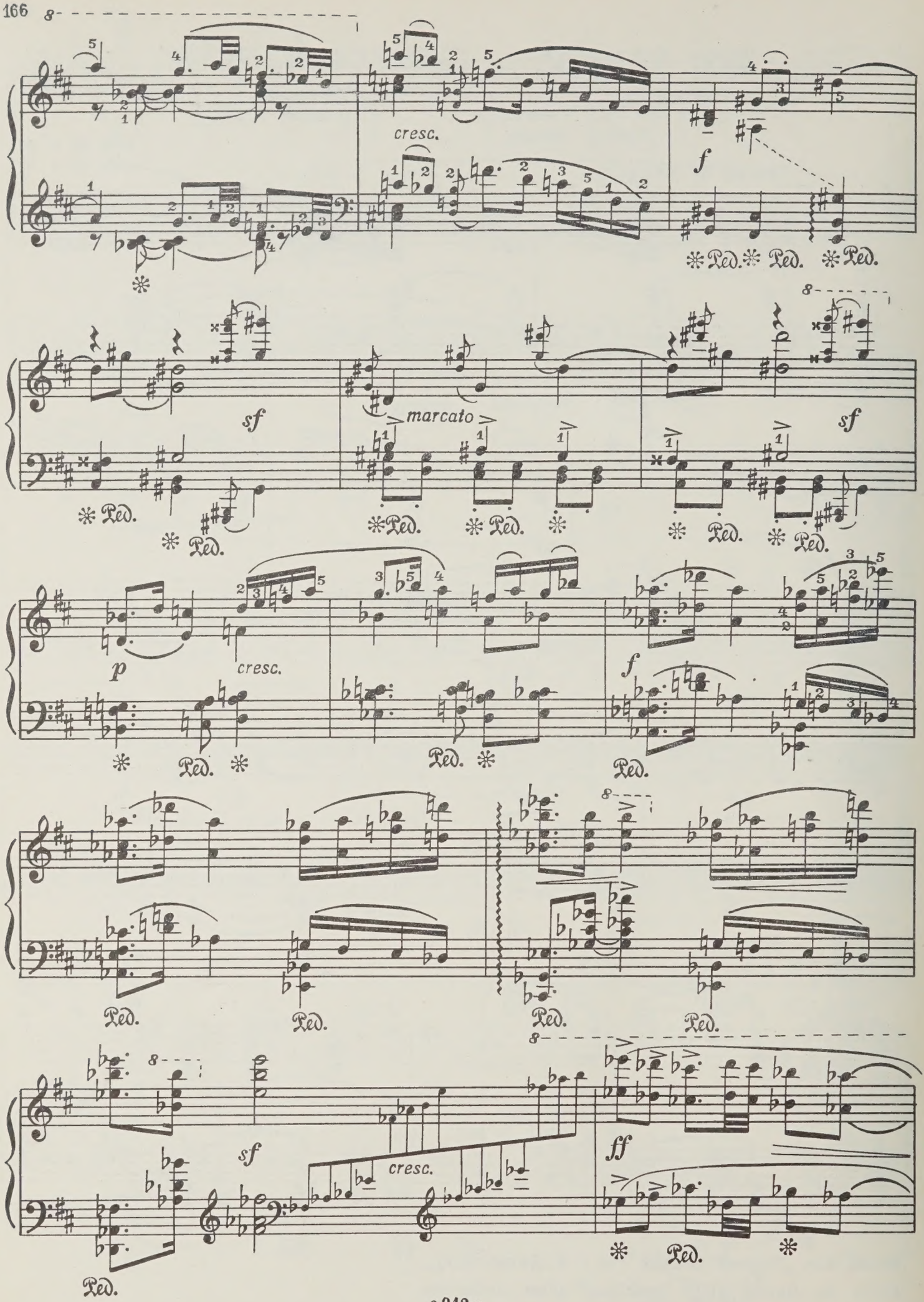
THREE DANCES
Minuet

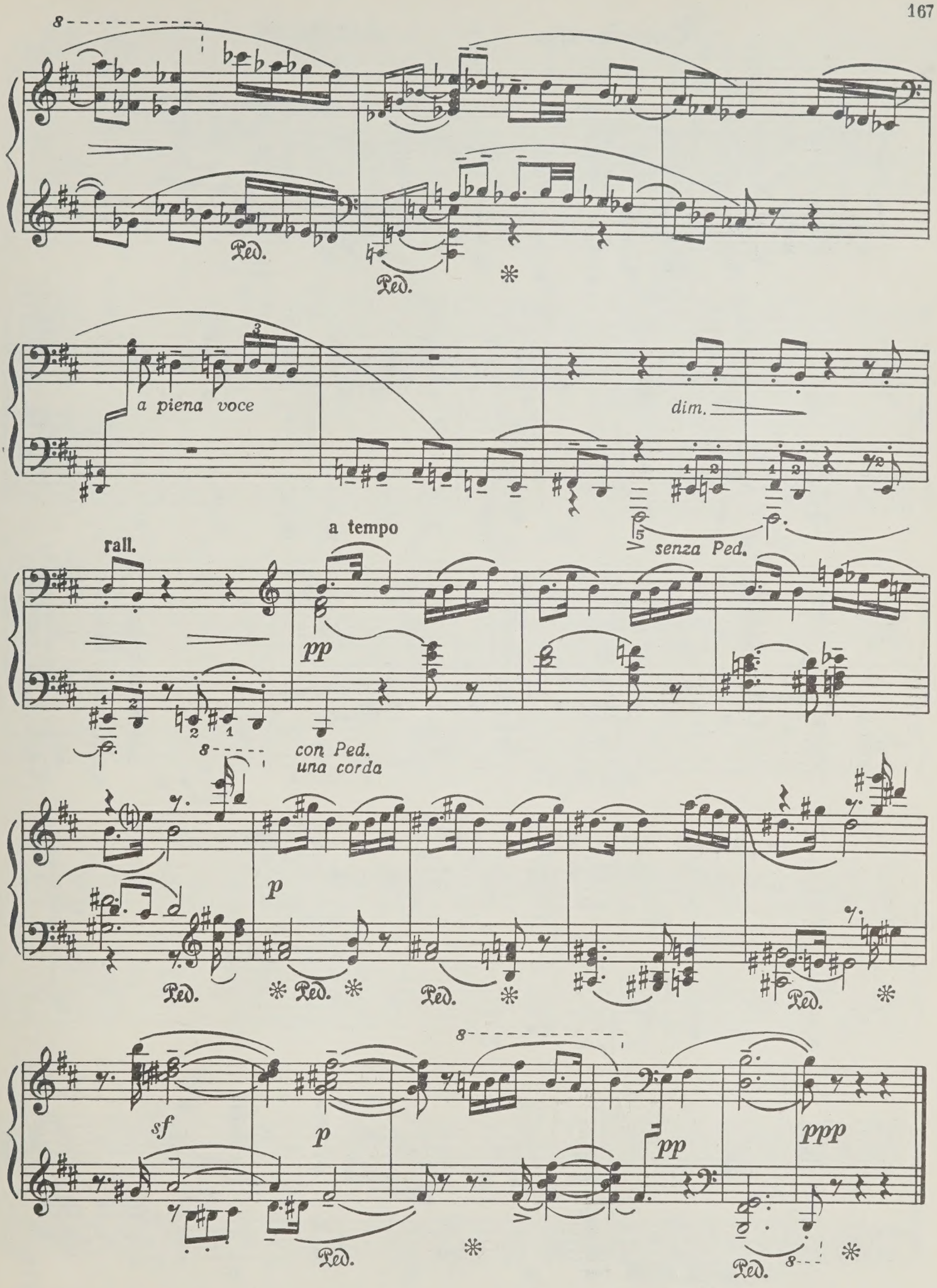
Соч. 30 а №1
Op 30 a №1

Tempo di menuetto



*) Из балета „Гадкий утенок" (по Г. Х. Андерсену).
From the Ballet „Ugly Duckling" after Andersen.

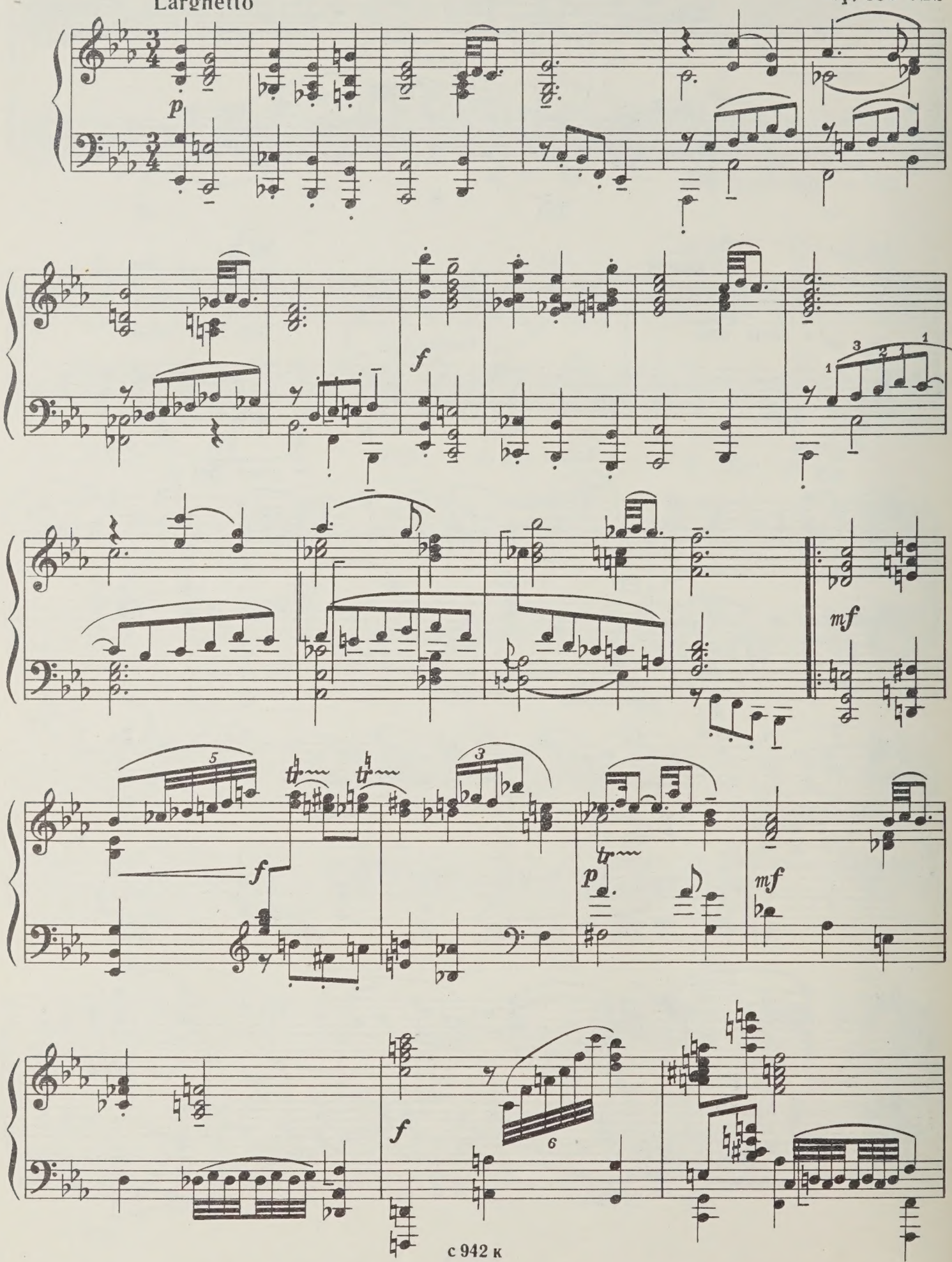

cresc.
f
Ped.
sf
marcato
p
cresc.
f
Ped.
sf
cresc.
ff
Ped.

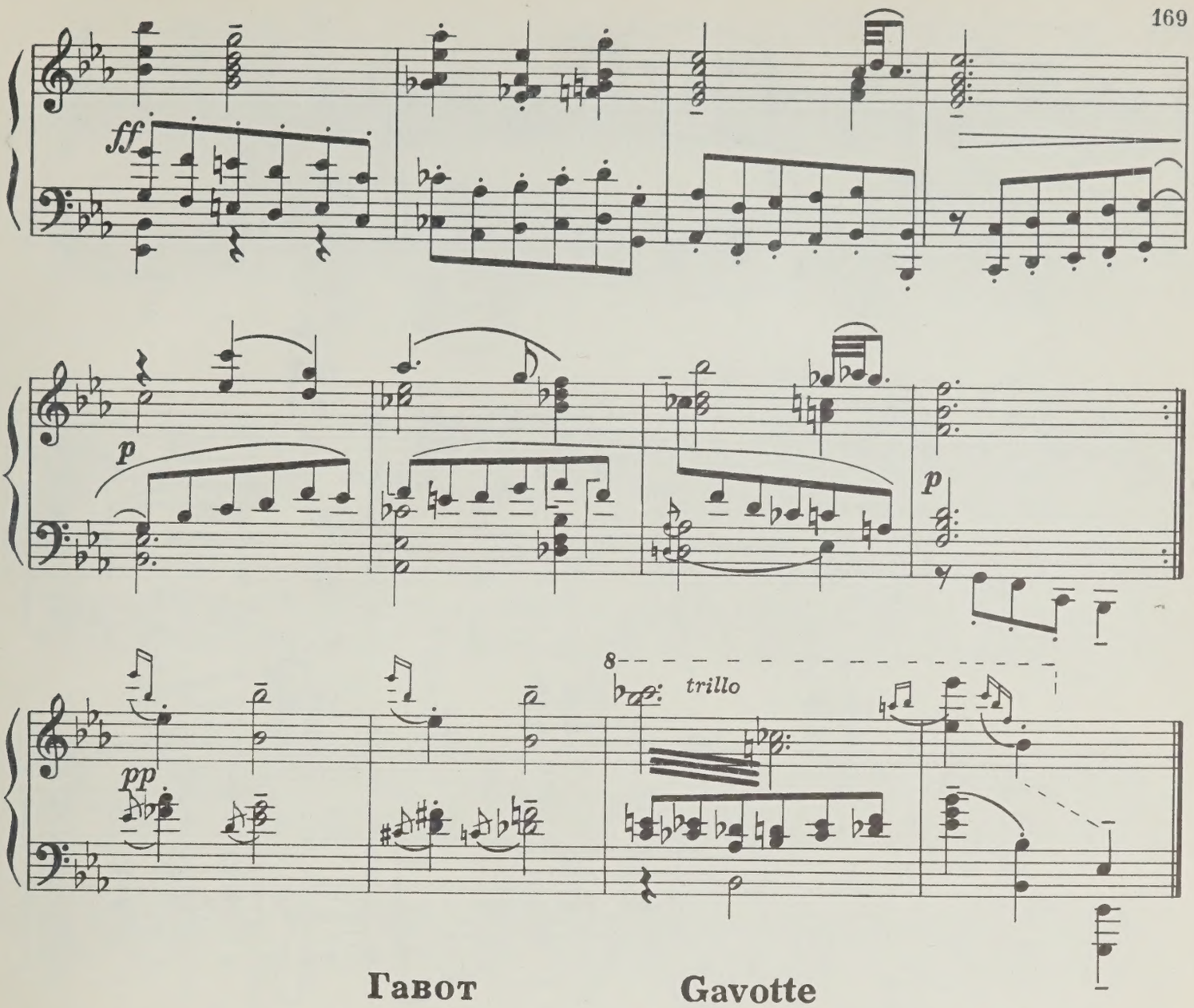

a piena voce
dim.
rall.
a tempo
pp
senza Ped.
con Ped.
una corda
p
sf
p
pp
ppp
Ped.

Сарабанда Saraband

Соч. 30а №2
Op. 30а №2

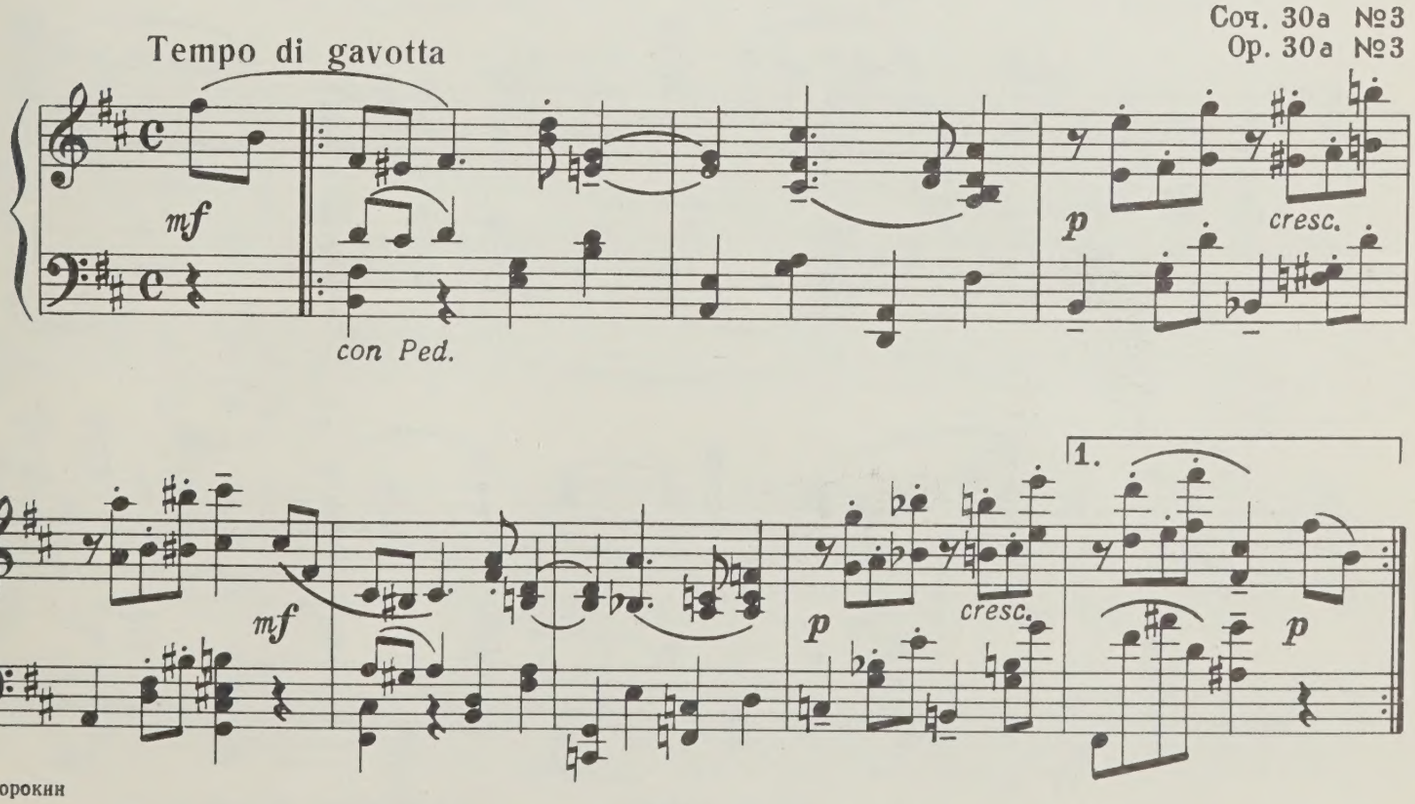
Larghetto

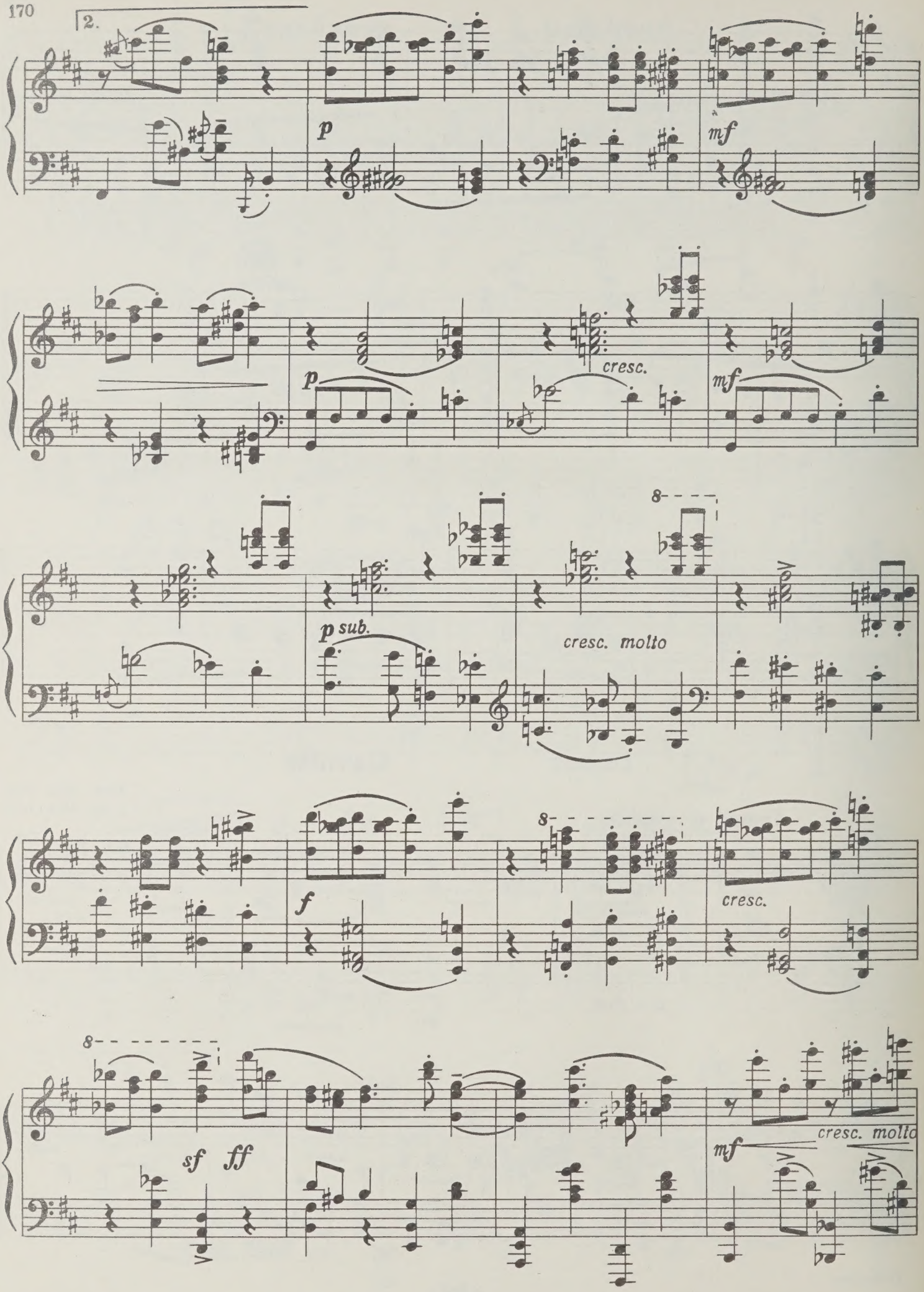


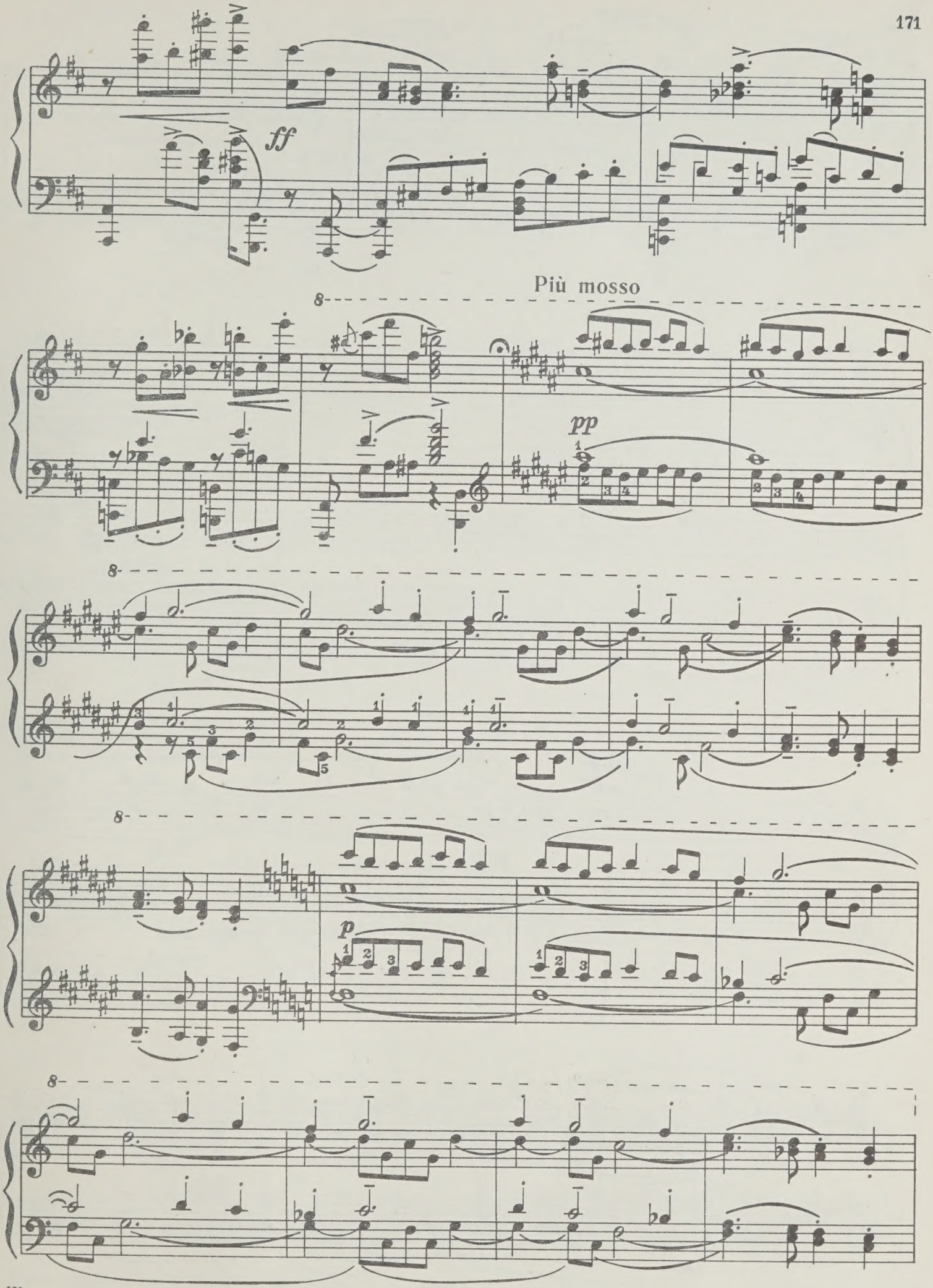


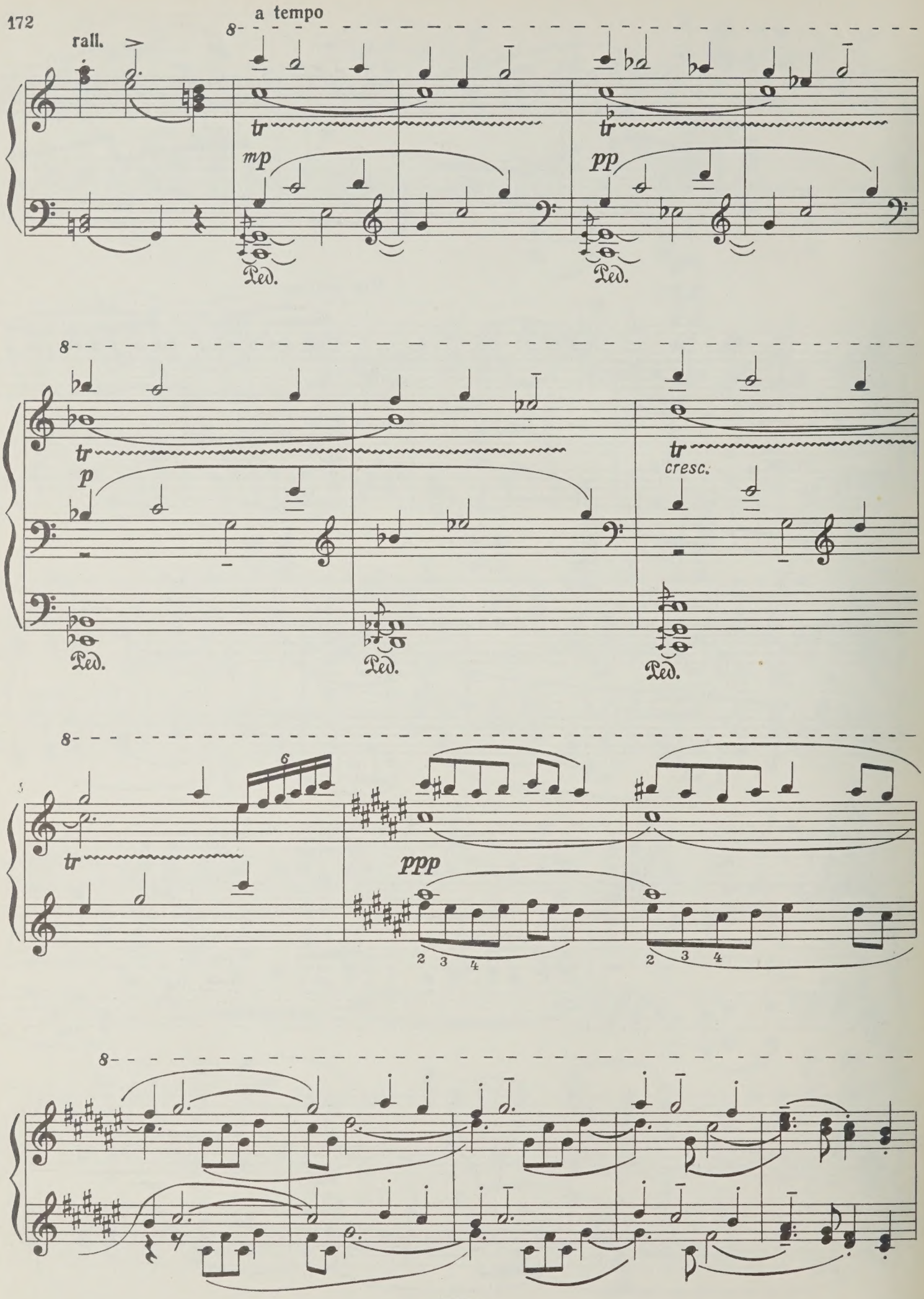
Гавот Gavotte

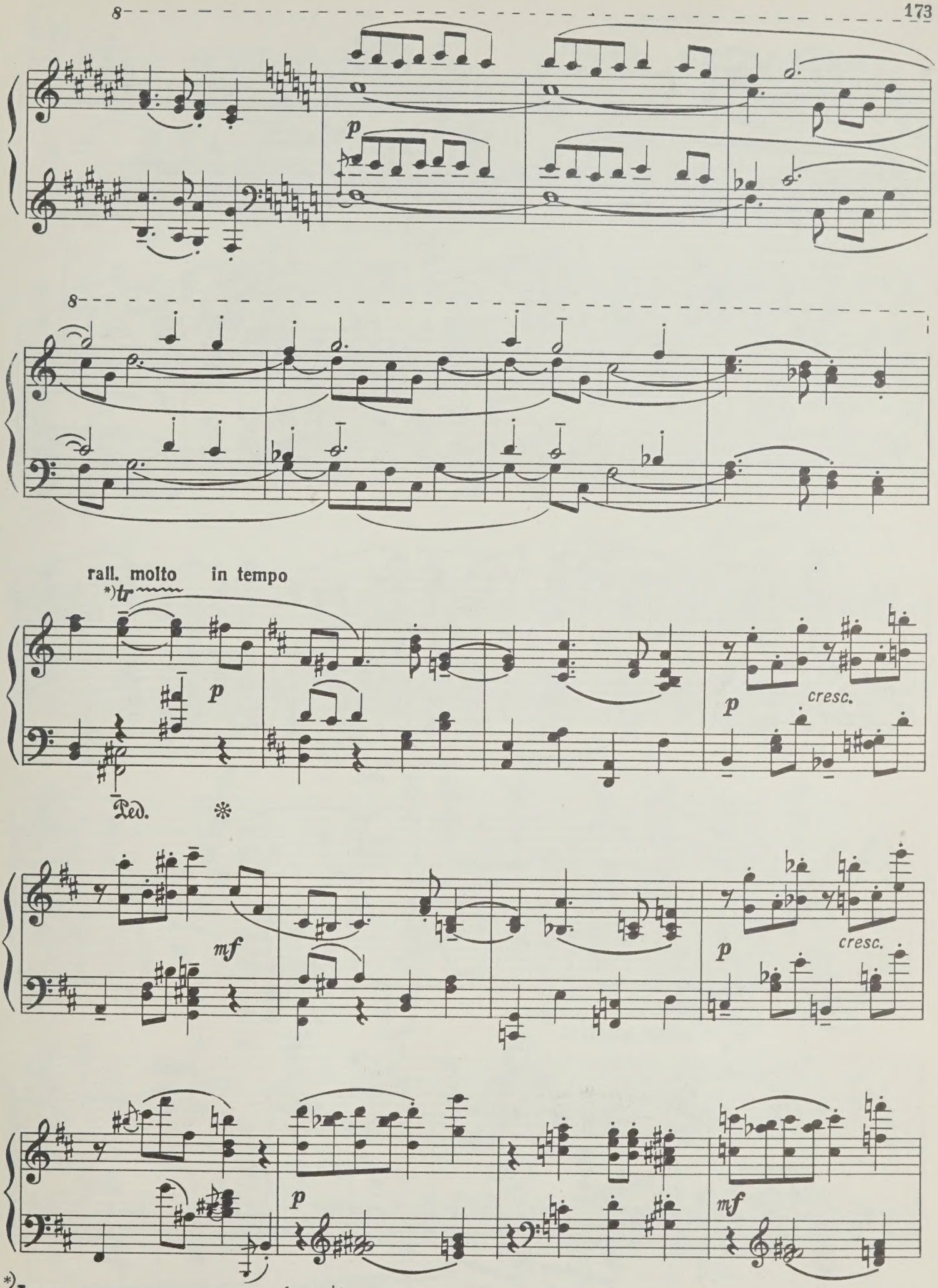
Соч. 30а №3
Op. 30a №3



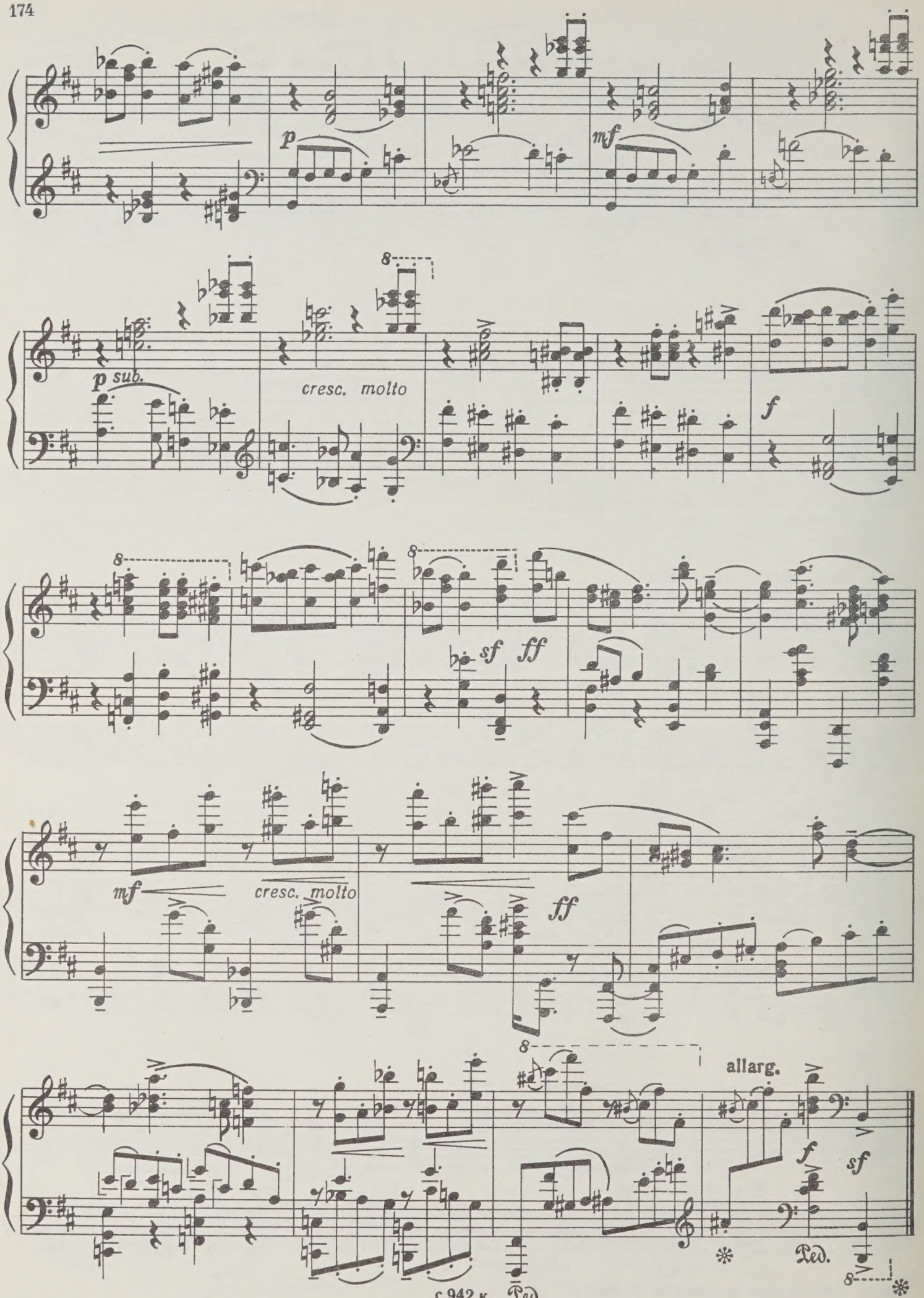

2.
p
mf
p
cresc.
mf
p sub.
cresc. molto
8
f
8
cresc.
8
sf ff
mf
cresc. molto


ff
Più mosso
pp
p


a tempo
rall.
mp
pp
cresc.
ppp
Ped.



*) Трель желательна в терциях (с фа♮).


p
mf
p sub.
cresc. molto
f
sf
ff
mf
cresc. molto
ff
allarg.
f
sf
Ped.
Ped.

Н. С. Сорокиной

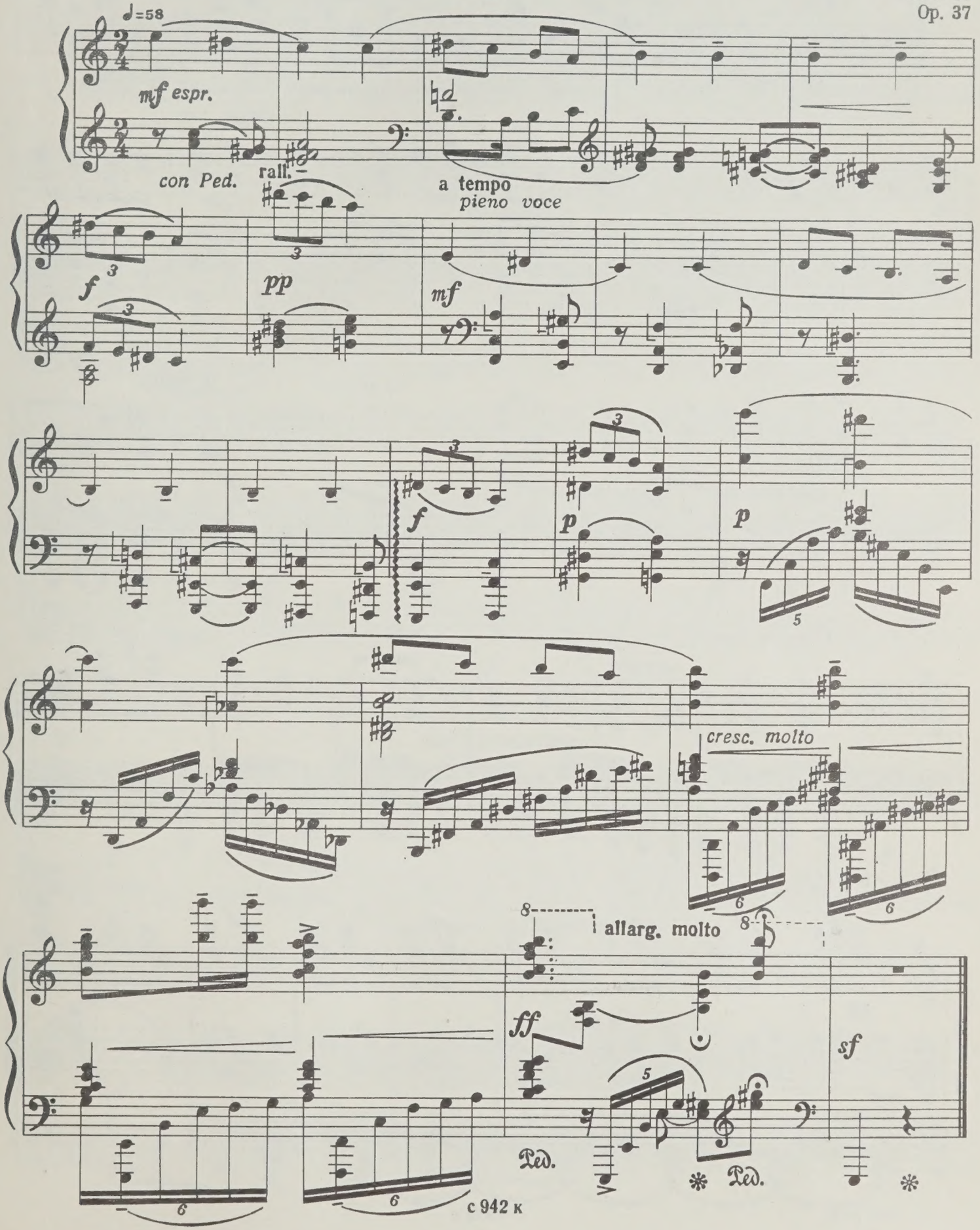
СЕМЬ БОЛГАРСКИХ НАРОДНЫХ МЕЛОДИЙ

To Nadezhda Sorokina

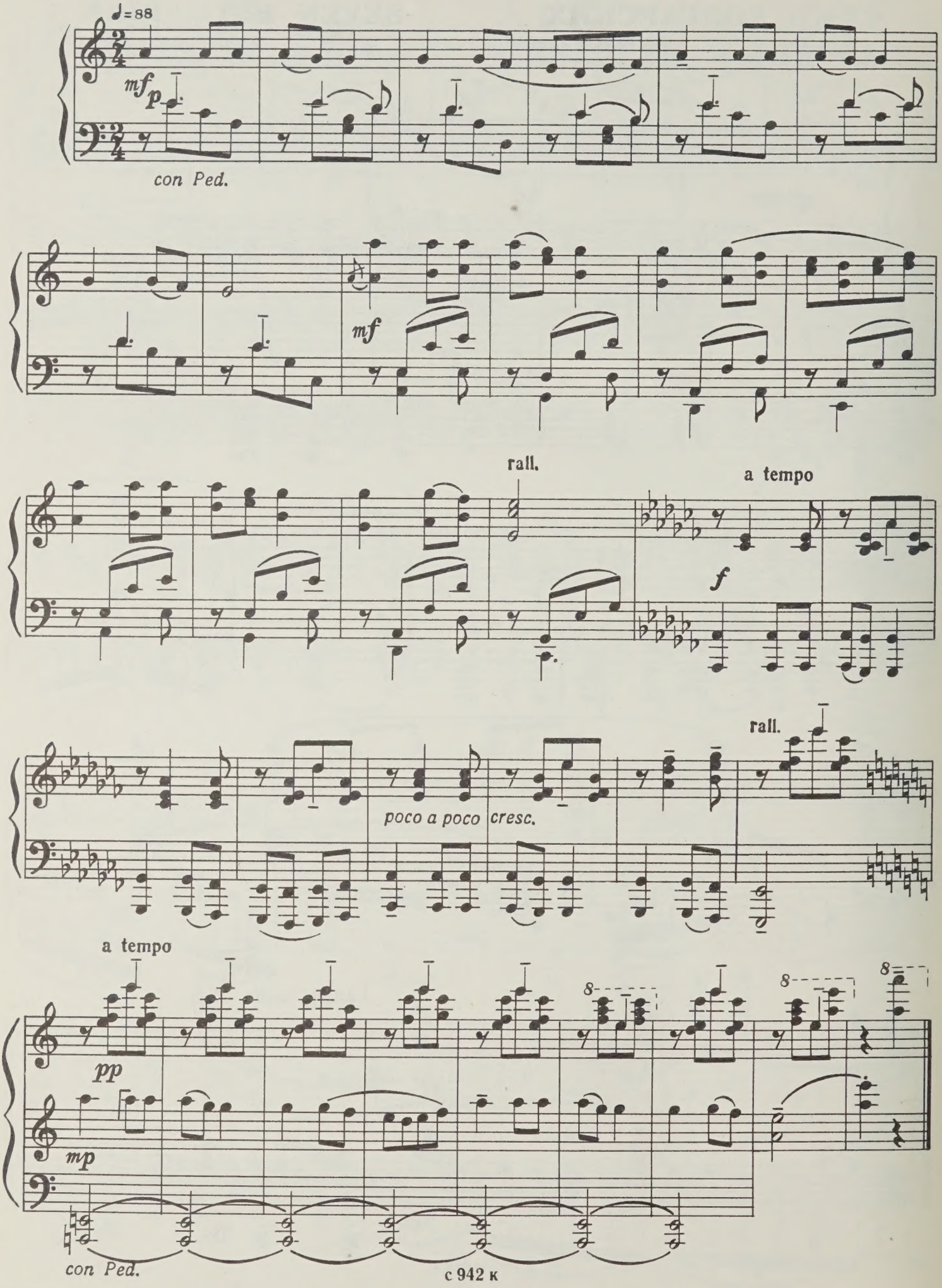
SEVEN BULGARIAN FOLK MELODIES

I

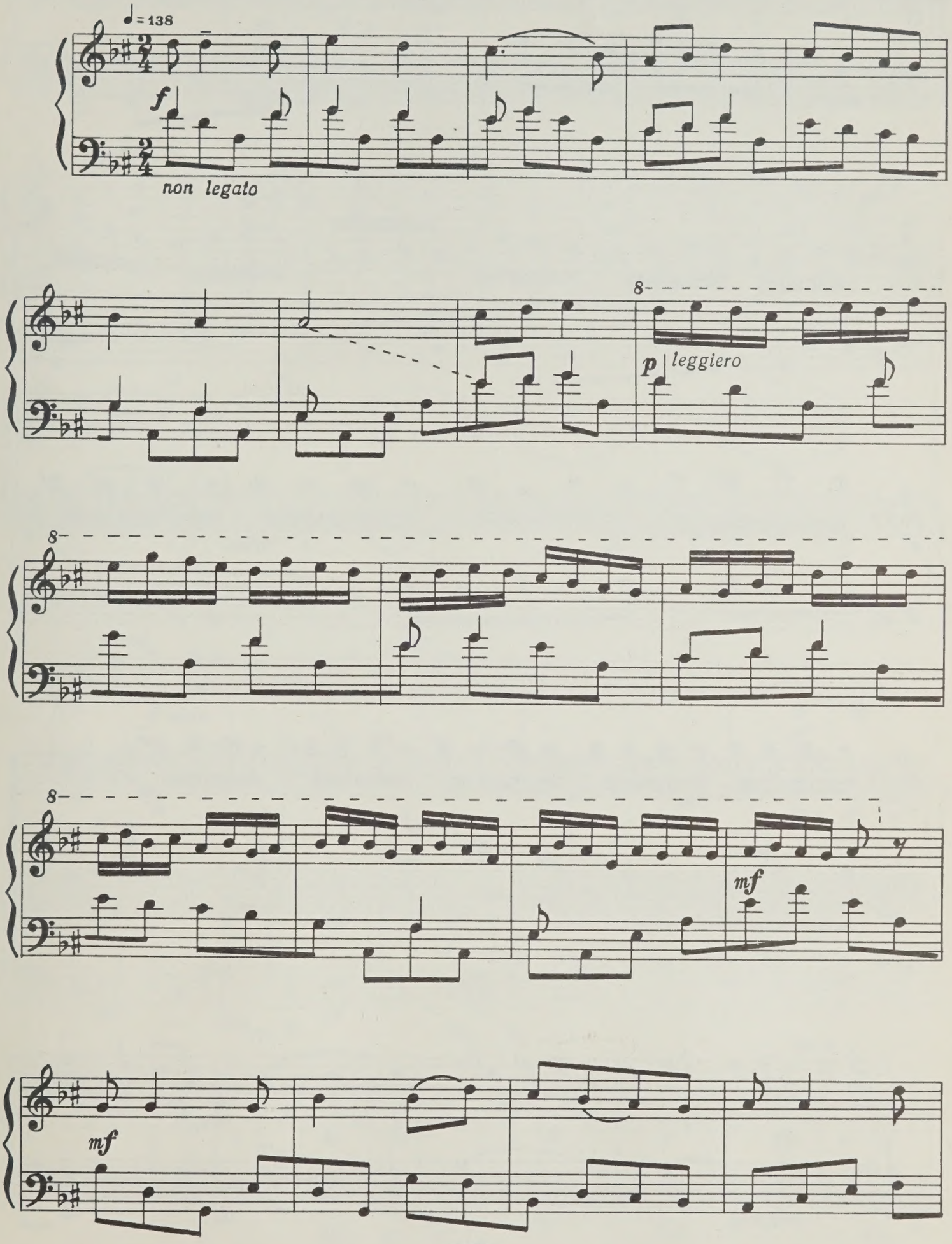
Соч. 37
Op. 37

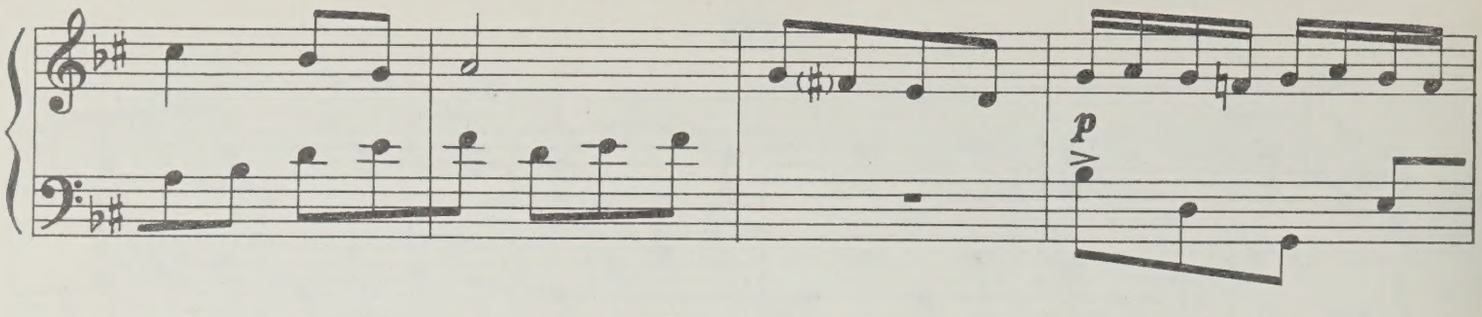


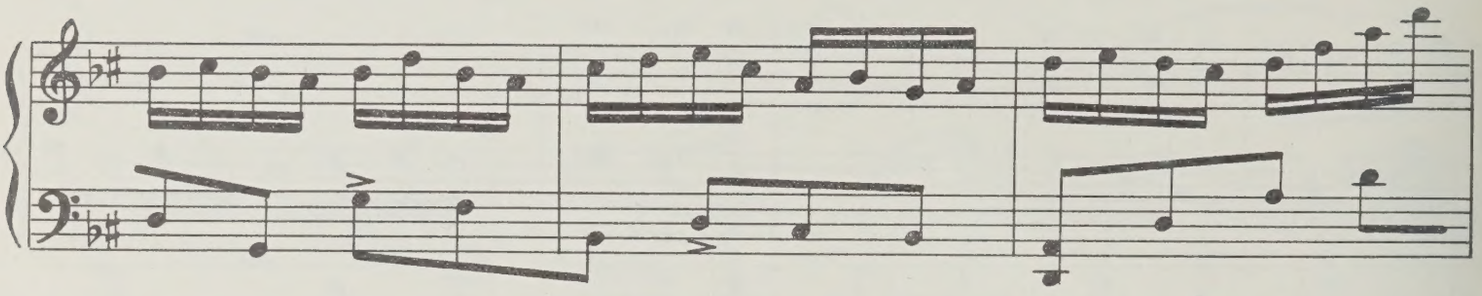
II

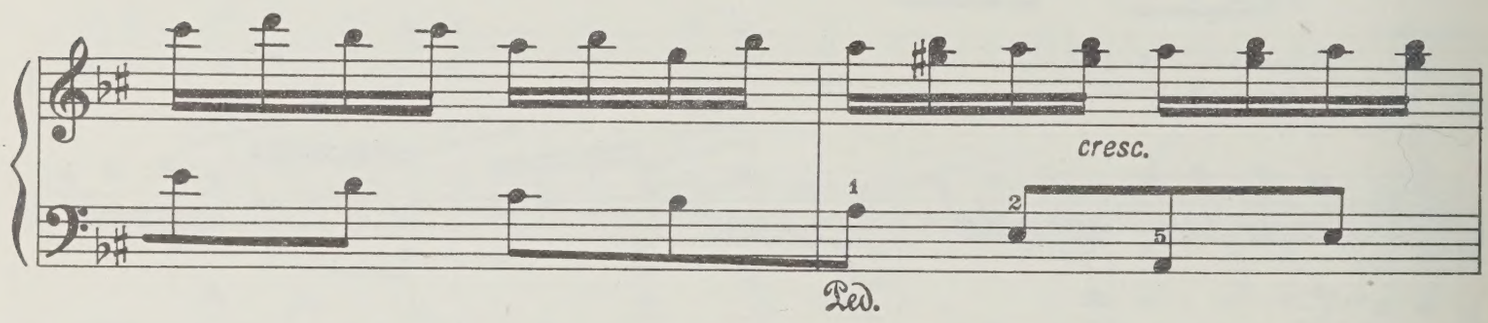

♩=88
mf
p
con Ped.
mf
rall.
a tempo
f
poco a poco cresc.
rall.
a tempo
pp
mp
8
8
8
con Ped.

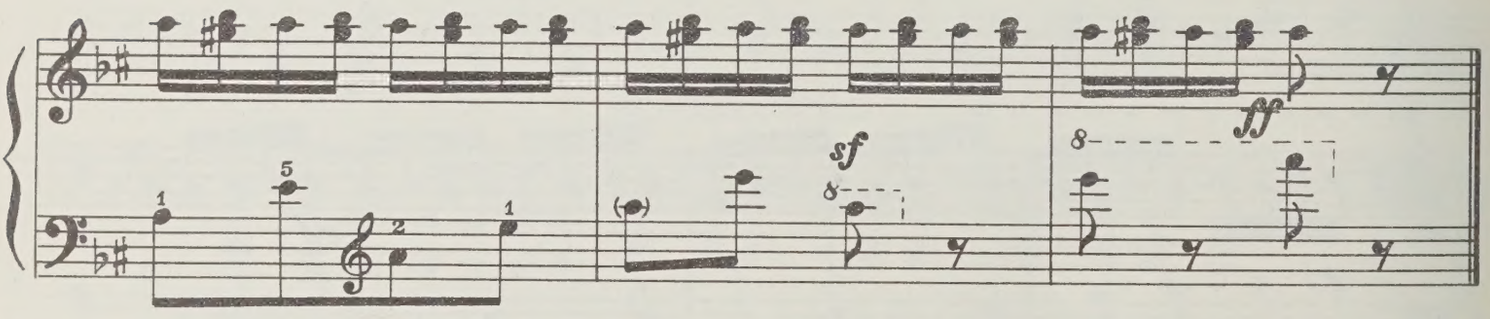
III



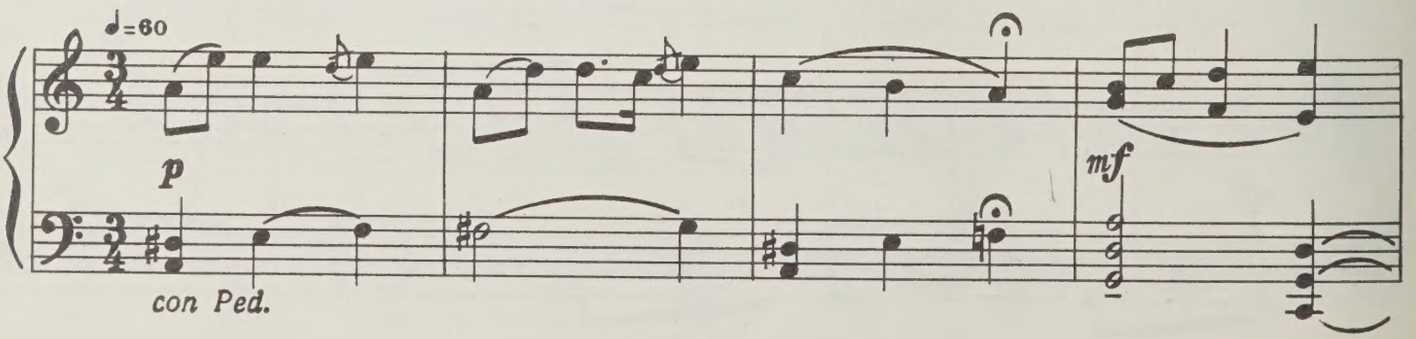


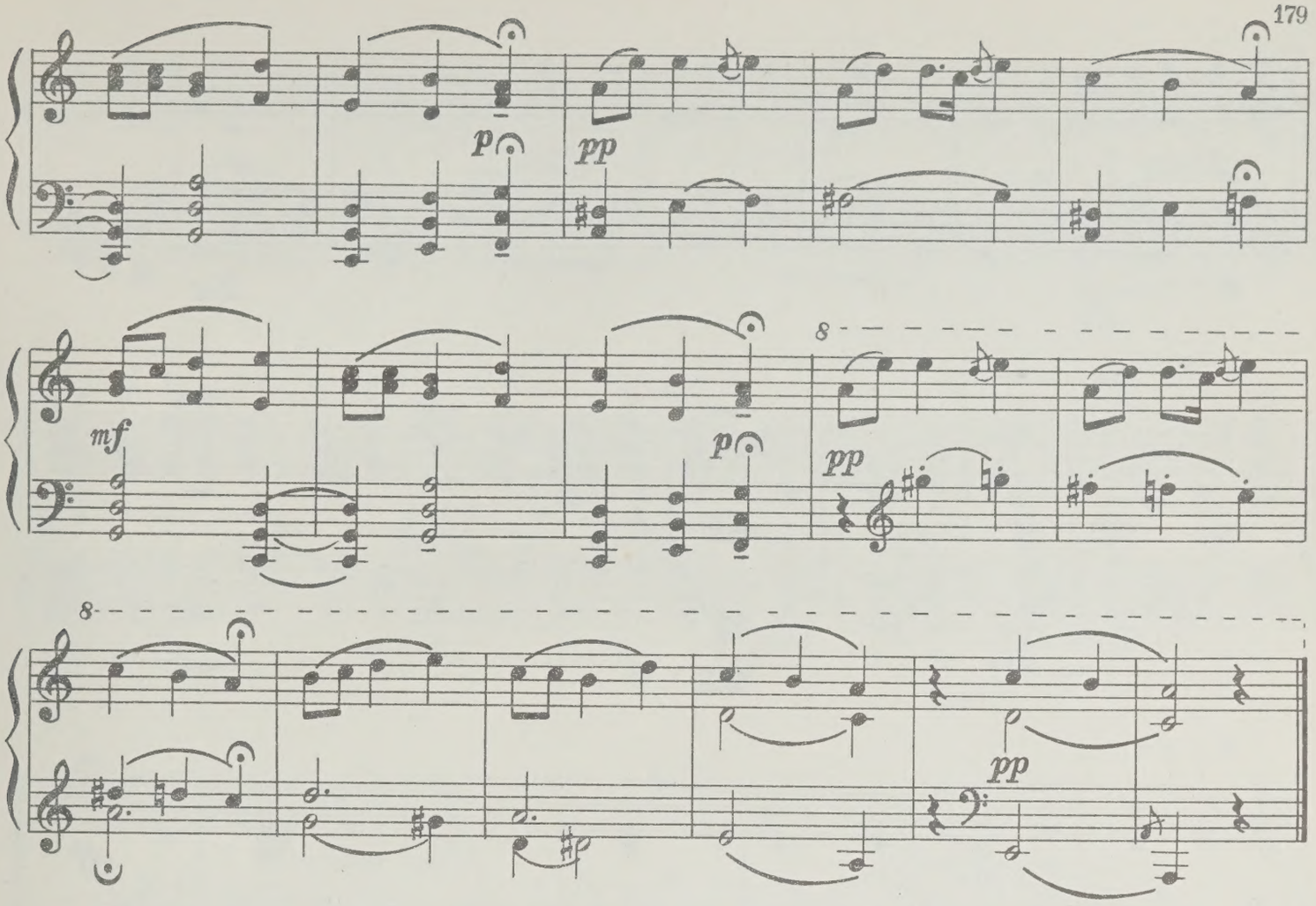




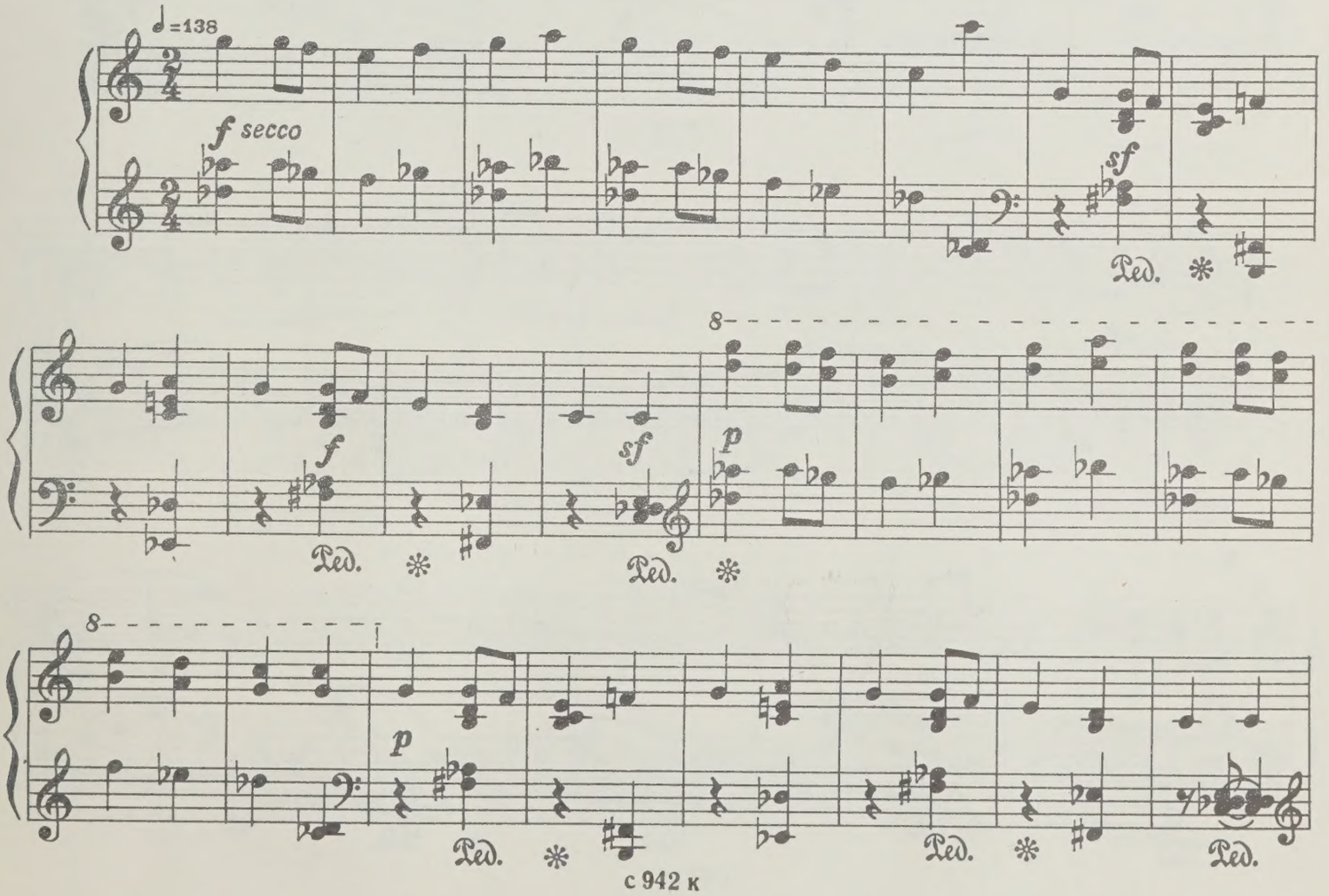


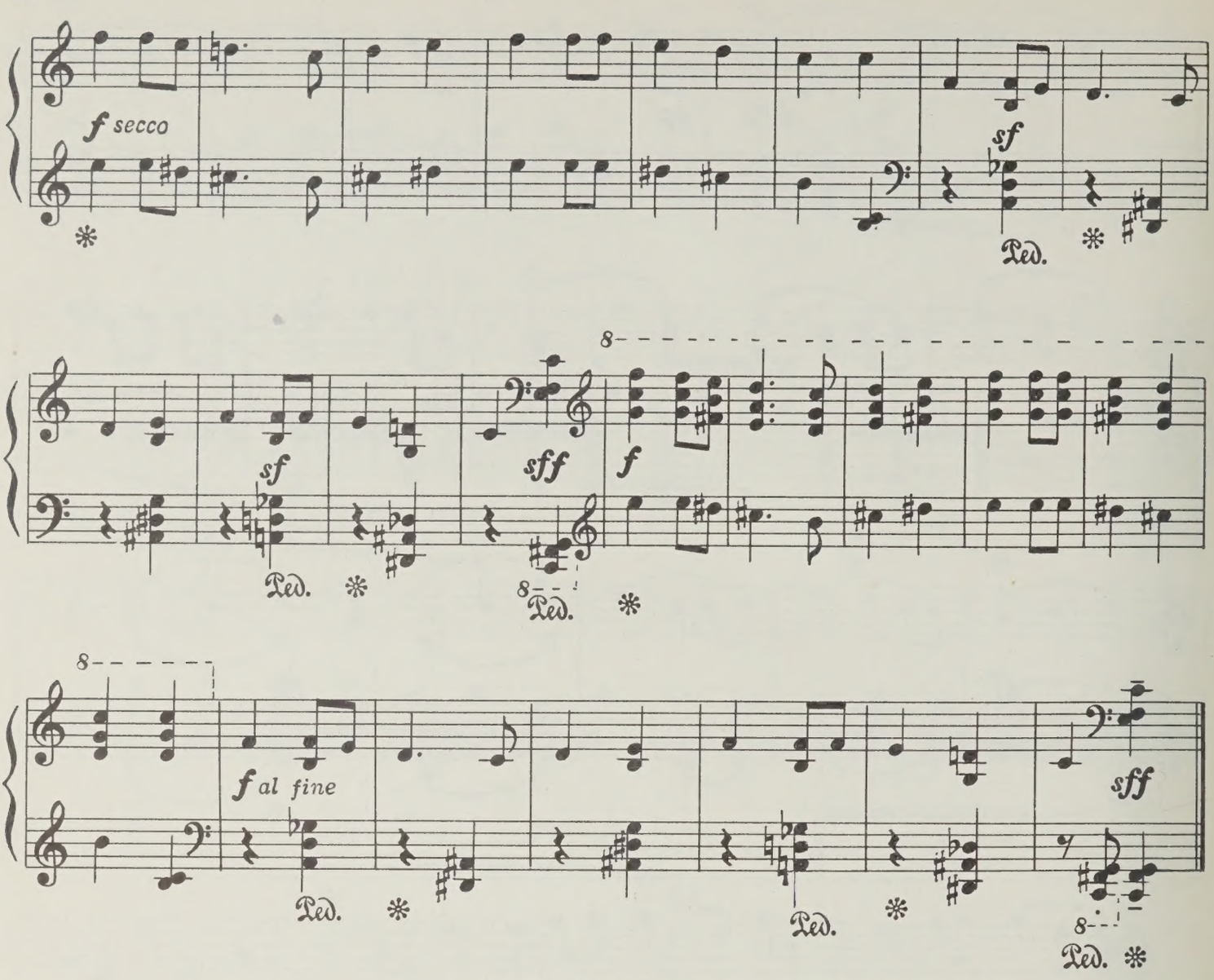
IV



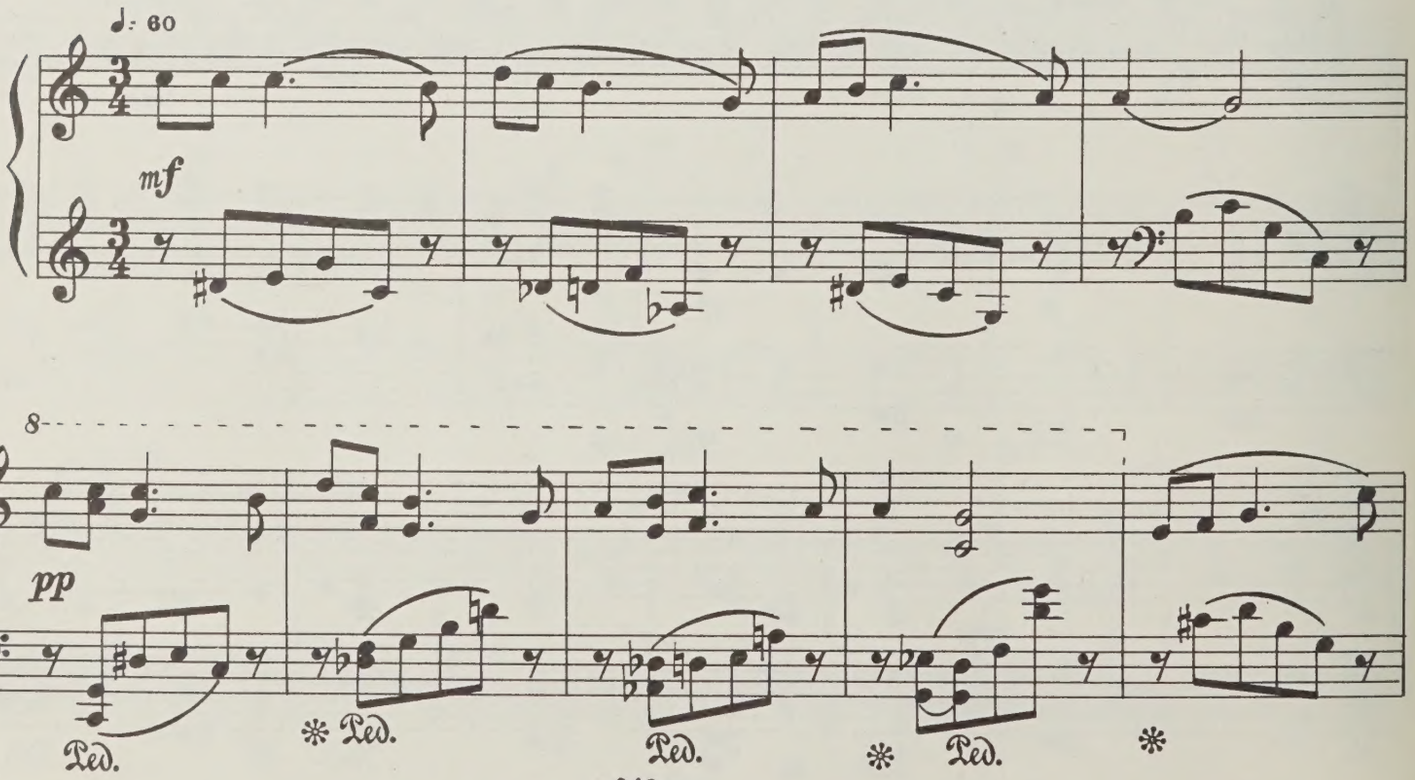


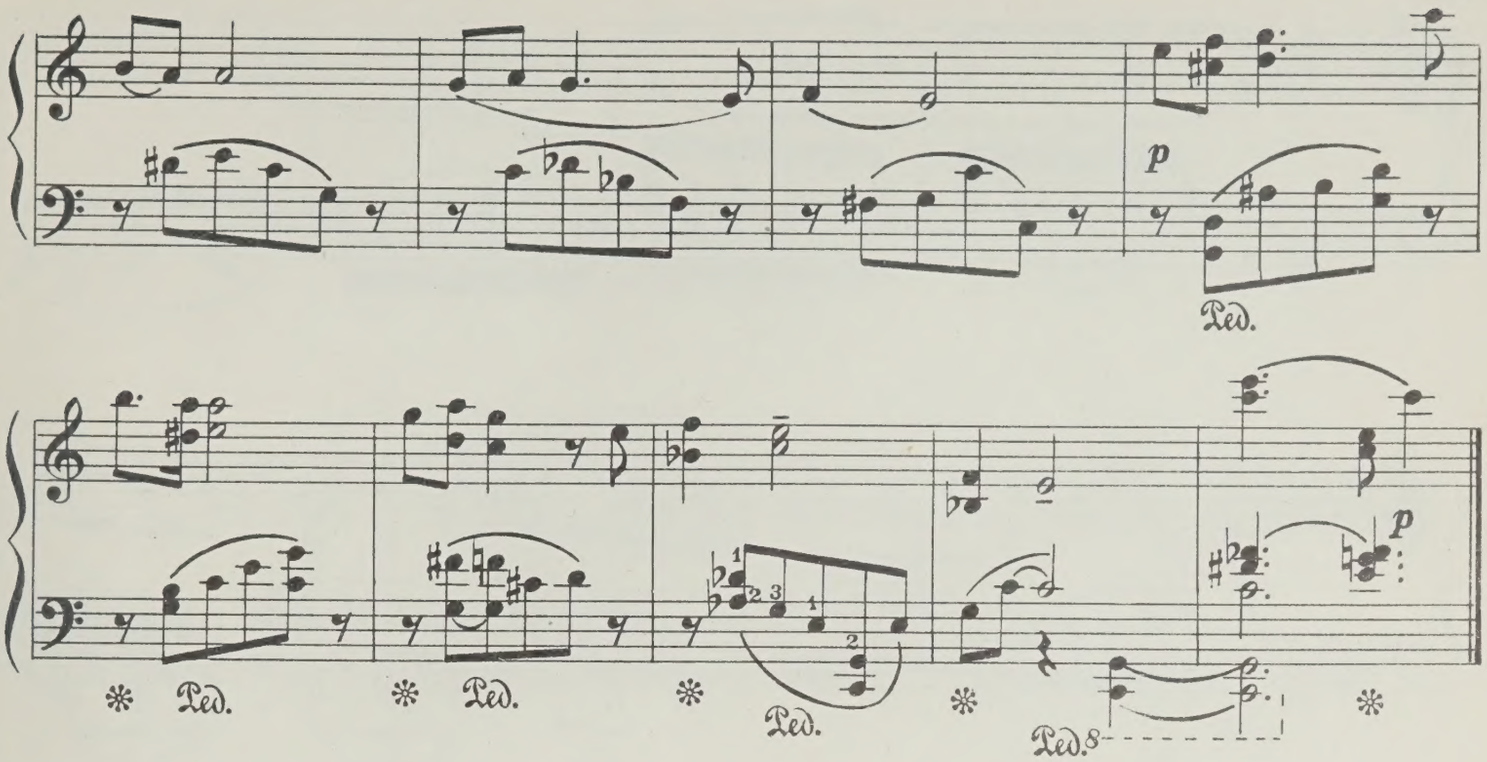
V



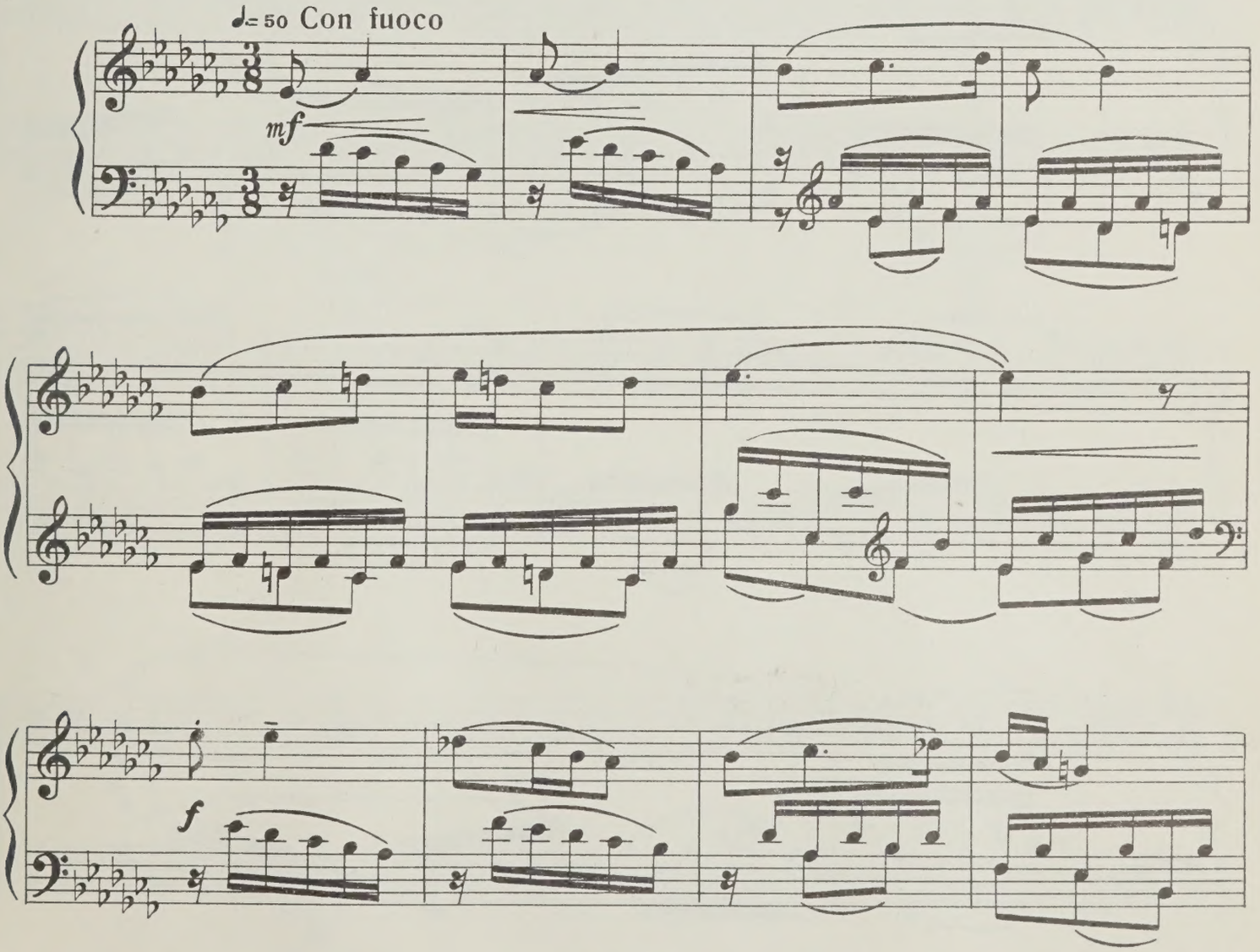

f secco
sf
Ped.
sf
sff
f
Ped.
Ped.
f al fine
Ped.
Ped.
sff
Ped.

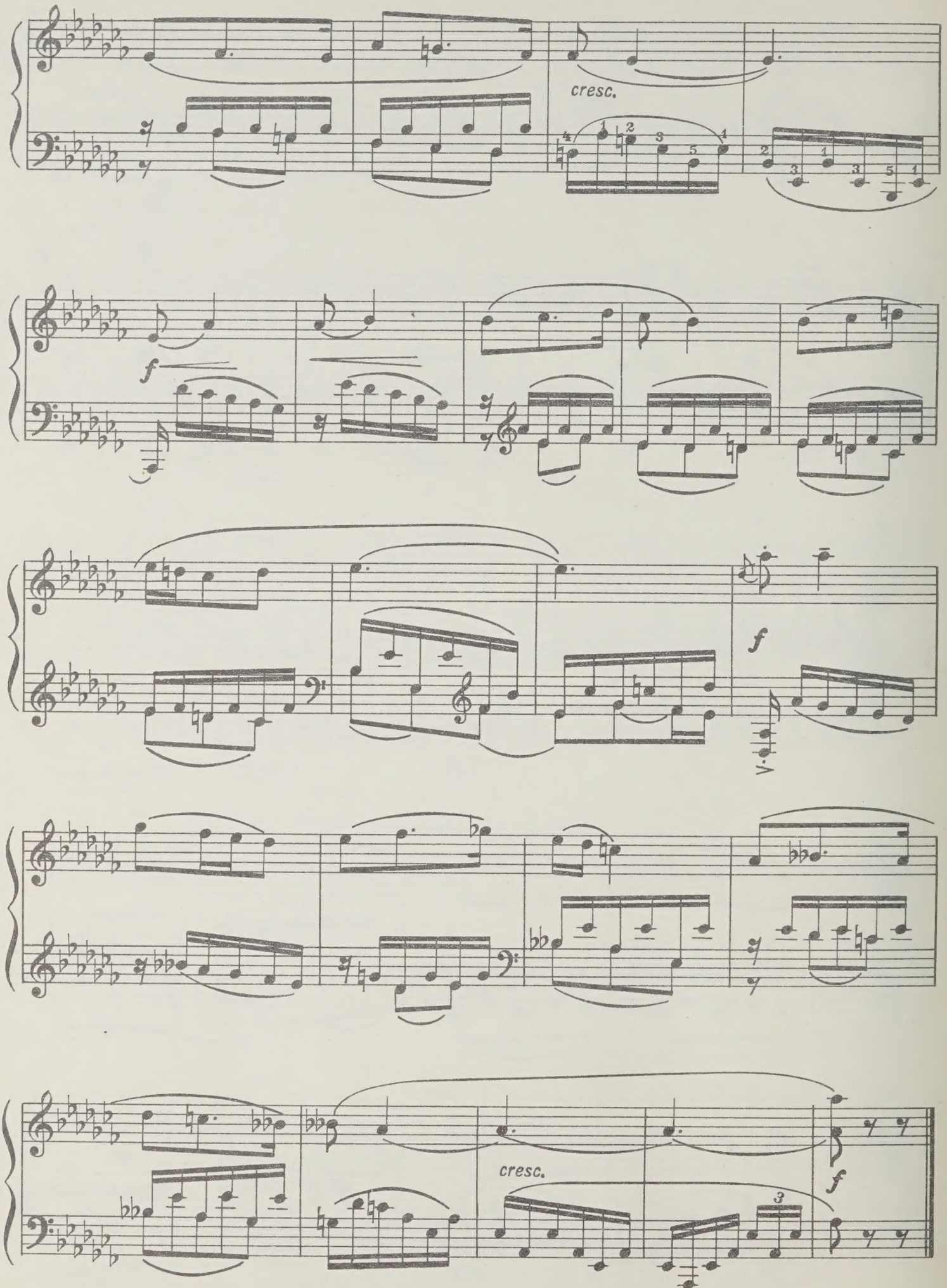
VI


♩= 60
mf
pp
Ped.
Ped.
Ped.
Ped.



VII




cresc.
f
f
cresc.
f

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СОРОКИН КОНСТАНТИН СТЕПАНОВИЧ

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО

Редактор А. Эшпай — Лит. редактор А. Шмелева

Художник Е. Никитин — Худ. редактор Г. Христиани

Техн. редактор Л. Курасова — Корректор Н. Маковская

Подп. к печ. 6/II-1970 г. Форм. бум. 60×90¹/₈. Печ. л. 23,25. Уч.-изд. л. 23,25 (с вкл.). Тираж 930 экз. Изд. № 942. Т. п. 69 г. № 562. Зак. 2853. Цена 2 р. 63 к.

Бумага № 1

Всесоюзное издательство «Советский композитор», Москва, набережная Мориса Тореза, 30

Московская типография № 17 Главполиграфпрома Комитета по печати при Совете Министров СССР, ул. Щипок, 18

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Sorokin, Konstantin Stepanovich
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